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THE WRITTEN, SPOKEN AND UNSPOKEN WORD

—a Native American Language Arts Text

Edited by
Anita Chisholm
and
Dr. Mary Herron Leerstang

Special thanks and acknowledgement to Rupert Thompson, whose idea it was to develop this very unique and special book. Mr. Thompson's persistence, dedication, and leadership were instrumental in seeing this project through to its successful completion.

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THE WRITTEN, SPOKEN AND UNSPOKEN WORD

—a Native American Language Arts Text

a collaborated effort by the

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Anadarko Area Office
Office of Indian Education Programs
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1980–81

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PREFACE

THE WRITTEN, SPOKEN AND UNSPOKEN WORD is a totally new and refreshing approach to the study of language arts. The book is unique in four major areas; scope, content, approach and purpose.

The **scope** of THE WRITTEN, SPOKEN AND UNSPOKEN WORD expands the boundaries of the traditional language arts text to create a communication text, dealing with both verbal and nonverbal communication. Not only does the book present the basic grammar essentials, but also additional presentations on language discovery, rational thinking, nonverbal communication, writing, speaking and analyzing the process of communication. These are followed by a complete section of Native American literature by Oklahoma writers. THE WRITTEN, SPOKEN, AND UNSPOKEN WORD is truly an integrated approach to the language of communication and its use in our daily lives.

The **content** of THE WRITTEN, SPOKEN AND UNSPOKEN WORD is truly Native American. Never before has a language arts text been written using examples from Native American culture. The approach allows the student to learn the language tools while simultaneously increasing their knowledge of the Indian culture. In this way the book serves both as a language arts text and as an Indian Culture text, each reinforcing the other in the student's learning process. The literary selections in the book are by Native American writers from Oklahoma. We did not need to leave Oklahoma to find excellent writers; in fact, there were more good authors than we could publish in this book. Although the content is intended for use at the secondary level, it can easily be adapted to other levels by the creative teacher.

The curriculum **approach** used in THE WRITTEN, SPOKEN AND UNSPOKEN WORD is simplified with precision into five basic stages: Concept, Presentation, Application, Evaluation and Resources. This simple process is consistently effective. Once mastered, teachers and students alike can develop endless concept units based on this model.

We believe the application stage to be a turning point in the education process. In the traditional classroom, application is too often incidental, and even accidental. In THE WRITTEN, SPOKEN AND UNSPOKEN WORD the application stage, with its activities and personalization, encourages the student to internalize the material, to make it a part of his/her own experience. The evaluation stage then encourages the student to review his/her learning of the concept and to draw some conclusions.

Another major advantage of the 5-stage approach to curriculum is the integration of the larger community into the student's learning. The community, in this case, the Indian community, serves as a valuable resource for learning and as a laboratory for active personal and social involvement. We are enthusiastic

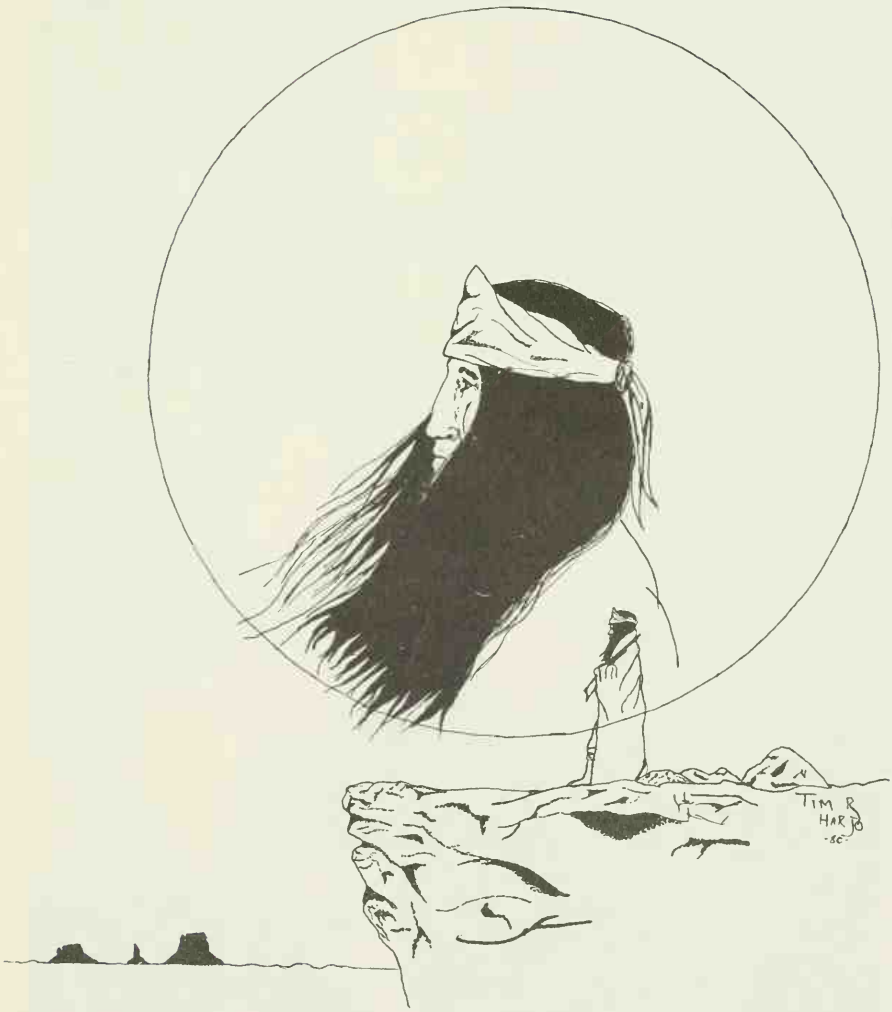
that this basic, concise curriculum model can focus and clarify the development of curriculum, making learning more effective for all learners, both educators and students. We believe the student will enjoy his/her new role as an active participant in comparison to the too often passive role of the student in the past, who merely received the information dispensed.

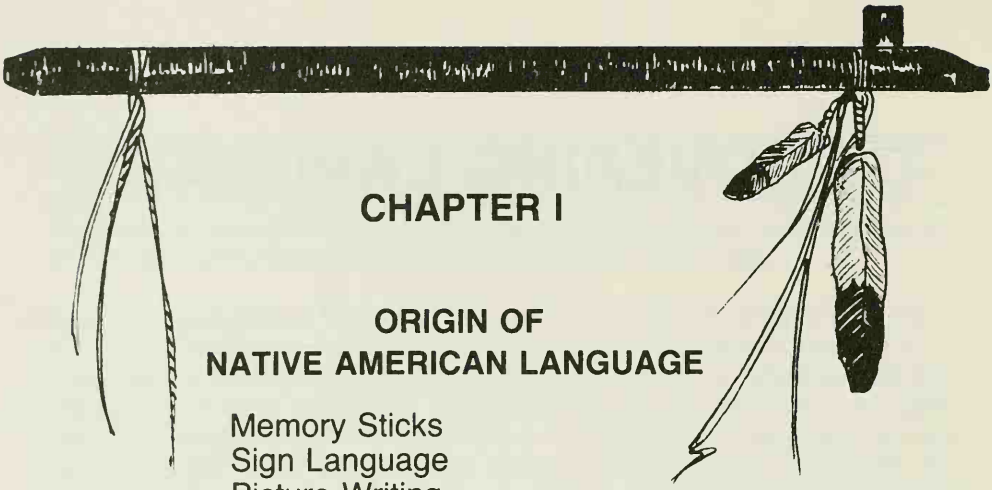
Finally the **purpose** of THE WRITTEN, SPOKEN AND UNSPOKEN WORD is to replace traditional texts, rather than to enrich existing programs. It is all inclusive, containing the necessary language tools and Indian culture and literature. It is not a "patchwork" approach attempting to mend the curriculum, but a complete and expanded replacement. This book is a beginning and we hope only the first of many similar efforts to stimulate and strengthen the learning of the Native American students. It is our strongest wish that this text, by clarifying the communication process, will encourage the students to make the language work for them.

ENJOY! ENJOY! AAAAAAAAY!

Anita Chisholm
Dr. Mary H. Leerstang

DISCOVERING LANGUAGE





CHAPTER I

ORIGIN OF NATIVE AMERICAN LANGUAGE

Memory Sticks
Sign Language
Picture Writing
Body Signs
Tribal Language
Language Interrelatedness
Loss of A Language

ORIGIN OF NATIVE AMERICAN LANGUAGES

Fafa, Otoe in native dress. Holds feather bundle and calumet. Photo courtesy of Western History Collections, University of Oklahoma Library.

Courtesy of Western History Collections, University of Oklahoma Library

MEMORY STICKS

CONCEPT:

Various Native American tribes devised memory sticks as practical memory aids.

PRESENTATION:

Various tribes had memory sticks. Each tribe has its own version. In some tribes, notches were made on sticks as *memory links*, representing events in the tribal oral history. The tribal memory specialist could tell about main events that happened in the tribal history by feeling the notches. These notches were like multiple strings tied around a person's fingers as a reminder of a chain of events in history. The notches on a stick were simply aids to people whose history knowledge was in memory and not in signs or any form of writing; it is possible that petroglyphs and pictographs were also memory aids.

APPLICATION:

Activities:

A. Brainstorm with the class ways in which you could record history without using words.
B. Select from the environment a special "counting" object (wood, rock, bark, etc.). Collect a good supply of the objects. Design your own special way of "marking" days for a month.
C. Make your own calendar using symbols or pictures instead of numbers. Explain to the rest of the class the method you used.

Personalization:

Discuss with other students how easy or difficult it was to create your own system of recording history with memory sticks.

EVALUATION:

Describe the importance of being able to devise your own system of counting as opposed to relying on someone or something else.

RESOURCE:

Wildcat, Carla. Riverside Indian School, Anadarko, Oklahoma.

SIGN LANGUAGE

CONCEPT:

The development of a sign language was useful in communicating with people outside the tribe.

PRESENTATION:

Since each Native American tribe spoke its own language it became necessary to develop a sign language for communicating with other people outside the tribe. Sign language became a highly developed system of communication and a complete conversation could be carried on in this manner. Signs were made with one or both hands. Possibly the motion came from pictographic symbols. The signs that were used resemble the object in shape and purpose.

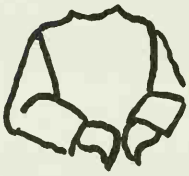
No tribe is given credit for the sign language, but the Crow, Cheyenne and Kiowas are said to be the experts. Sign language is still used today for special presentation.

Here are some signs that are simple and common:

Above

Medicine or
Great Spirit

Heart



Weary

Love

Grass
(Raise hand very slowly)

Good

Drink
(Push hand upward)

Father
(Tap chest two-three times)

APPLICATION:

Activities:

A. Sit on your hands during a conversation. How many times did you try to use your hands to explain your point?
B. If equipment is available, make a presentation on video tape. What signs did you use without even realizing it? List those signs.
C. Pair off with another student. Try to communicate a thought or message nonverbally. No words should be exchanged at all. Notice the different kinds of signals you use. (Eyes, eyebrows, hands, head, facial expresssions, etc.)
D. Compare the tribal sign language with the sign language of the deaf.
E. What sign do *you* know that was not listed on the previous page?

Personalization:

Make a list of the special signs you use in your daily communication. Ask friends and/or family to tell you some of your identifying signs.

EVALUATION:

Write a defense for the existence of a sign language. In what ways is it necessary or useful?

RESOURCES:

Amon, Alice. *Talking Hands*. New York: Doubleday, 1968.

Cody, Iron Eyes. *Indian Talk-Hand Signals of the American Indians*. Healdsburg: Naturegraph Co., 1970.

Holsinde, Robert. *Indian Sign Language*. New York: William Morrow and Company, 1956.

Russell, Eva Lu. Yukon, Oklahoma.

Whorton, Julian. Concho Indian School, Concho, Oklahoma.

PICTURE WRITING

CONCEPT:

Picture writing communicated messages through symbols.

PRESENTATION:

Almost all Indian tribes have had one or another form of picture writing. This was a method of record keeping or story telling in which figures on hides or bark (pictographs) or on stones (petroglyphs) depicted the deeds that writers felt were important enough to record. The figures and style of the drawings varied from stick figures to actual drawings of man and animals in the act of hunting, fighting, etc. In either case the drawings were historical, whether they were realistic or abstract.

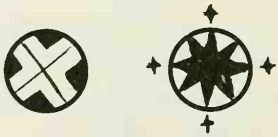
Often basic symbols, similar to the objects they represented were adapted by tribes. For example: for moon, for sun, for river, and for mountains. The use of symbols was often complemented by the use of a hierarchy of colors in which particular colors represented particular concepts. A common meaning was black for death. In addition, the colors and their symbols and their arrangements in the design often communicated a message.

The following Cheyenne symbols and colors were used to communicate meaning.

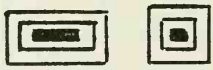
Examples:

Tipi

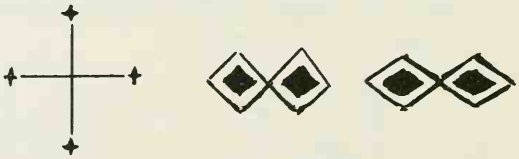
Circle of Life



Cardinal Points



Stars



Maheo's Life _____ (White)

Green
Blue
Yellow
Black
Red
White

APPLICATION:

Activities:

A. Symbols

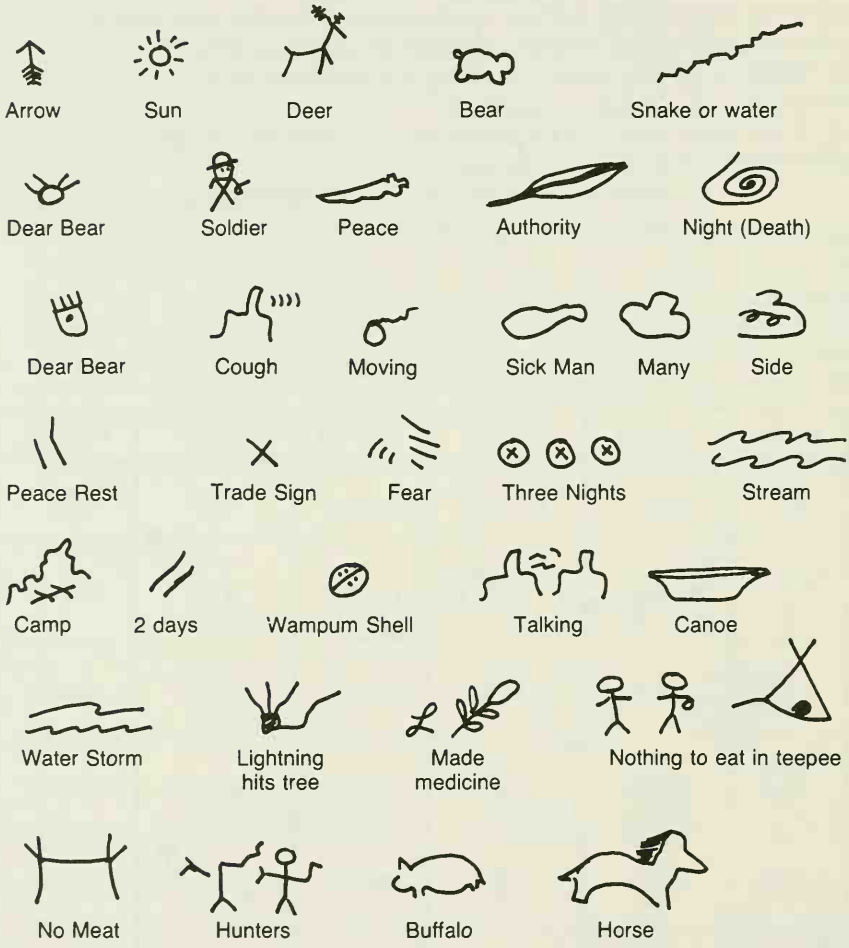
1. Choose one symbol, or more, and make a design using colors suggested by Cheyennes. Share with the class the origin of the symbol you chose.
2. Using the five symbols produce your own design.
3. Make a design related to your own tribe.
4. Visit Southern Plains Indian Museum at Anadarko. Look for Cheyenne designs.
5. Invite a Cheyenne elder or artist to talk with students about Cheyenne design.
6. After studying the general symbols below, write at least ten more words and symbols on a separate sheet of paper.

GENERAL SYMBOLS

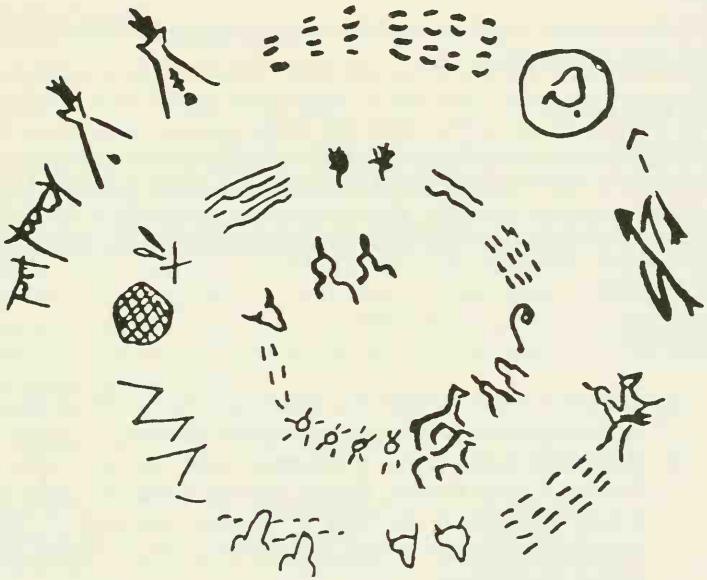
Symbol	Meaning	Symbol	Meaning	Symbol	Meaning
	MAN		HORSE		FIRE
	WOMAN		TRAVEL		FRIEND
	CHILD		SUNRISE		ENEMY
	TREE		NIGHT		CLOUDY
	BEAR		SNOW		DEER
	EAGLE		PONY TRACKS		RAIN

B. Pictographs and Petroglyphs

Some common symbols used in pictographs (picture messages on hides or bark) and petroglyphs (picture messages on stone):



C. After studying the above symbols, read the following pictographic story. Then write the story on a separate sheet of paper.



Personalization:

Communicate a message to a friend by using symbols. Use materials from your natural environment (bark or stones) and tools or paint with natural origins.

EVALUATION:

Find an example of a pictograph from your tribe. If one is not available, draw a pictograph of an important tribal event. (Example: removal, battles, ceremonies, etc.)

RESOURCES:

Cody, Iron Eyes. *How Indians Sign Talk in Pictures*. Los Angeles: Homer H. Boelter Lithography, 1970.

Cometsevah, Laird. Concho Indian School, Concho, Oklahoma.

Tribal Elders

Tribal Offices

Tribal Museums

Whorton, Julian. Concho Indian School, Concho, Oklahoma.

BODY SIGNS:
MUSIC, DANCE AND PANTOMIME

CONCEPT:

The Indian people were believers in body language in their use of music, dance and pantomime.

PRESENTATION:

The form of communication universal to all tribes was body signs, usually in the form of pantomime. Often the story would be acted out as part of the communication process. More elaborate pantomime involved dancing, song and costume. Some dances employed all, like the Sun Dance.

APPLICATION:

Activities:

A. On your paper select the dictionary definition of pantomime which most closely describes Indian dancing.
B. Research three types of dances used by your tribe (Gourd Dance, Turkey Dance, Snake Dance). Describe each dance in a brief paragraph. Be sure to mention the type of music, the costumes and pantomime of the activity. Try to clarify what each dance symbolizes.

1. Describe what each dance communicates to the observers and the participants.
2. Describe what each type of costume communicates.
3. Describe the music (without words) of each dance and what it communicates.
4. Describe the songs in each dance and what they communicate.
5. Research the selection process of the head singer for your tribe.

Personalization:

Choose your favorite tribal dance and explain your choice.

EVALUATION:

Design an Indian dance communicating one major idea. Describe this dance in detail, including costume, music, and dance movements.

RESOURCE:

Powers, William, ed., *Indian Dancing and Costumes*. New York: G. P. Putnam's Sons, 1966.

TRIBAL LANGUAGES

CONCEPT:

Each Native American tribe created a tribal language of its own.

PRESENTATION:

Each tribe of early Native Americans developed a complex system of nonverbal and verbal languages. Each tribe created a language of its own for communication within the tribe. Although most tribal languages are melodious to the ear, there are some which contain many consonant sounds, giving the language a harsh character.

The Native American languages have been categorized by linguistic stocks. There are approximately fifty-eight linguistic stocks and more than two hundred twenty-five different tribal dialects in North America, grouped by similar basic sounds. The following chart reveals the number of tribes in the eleven linguistic families represented in Oklahoma's more than sixty Indian tribes.

TRIBES	LINGUISTIC FAMILY	FORMER LOCATION
Alabama	Muskhogean	Alabama
Anadarko	Caddoan	Louisiana
Apache	Athapascan	New Mexico
Apalachicola	Muskhogean	Georgia
Arapaho	Algonquian	Montana
Caddo	Caddoan	Louisiana
Cahokia	Algonquian	Illinois
Catawha	Siouan	Carolina
Cayuga	Iroquoian	New York
Cherokee	Iroquoian	North Carolina
Cheyenne	Algonquian	South Dakota
Chickasaw	Muskhogean	Kentucky
Chippewa (Ojibwa)	Algonquian	Canada
Choctaw	Muskhogean	Mississippi
Comanche	Shoshonean	Wyoming
Conestoga	Iroquoian	Pennsylvania–Maryland
Creek	Muskhogean	Georgia
Delaware	Algonquian	New York
Eel River	Algonquian	Indiana
Erie	Iroquoian	Ohio
Hainai (Ioni)	Caddoan	Louisiana
Hitchiti	Muskhogean	Georgia
Illinois	Algonquian	Wisconsin–Illinois
Iowa	Siouan	Iowa
Kaskaskia	Algonquian	Illinois
Kaw (Kansas or Kansa)	Siouan	Kansas
Kichai	Caddoan	Louisiana–Texas–Oklahoma

Kickapoo	Algonquian	Texas
Kiowa (Katakas)	Shoshonean	Montana
Kiowa–Apache	Athapascan	Montana
Koasati	Muskhogean	Alabama
Kipan	Athapascan	Texas–Oklahoma
Miami	Algonquian	Illinois
Michigamea	Algonquian	Illinois
Modoc	Lituamian	California
Mohawk	Iroquoian	New York
Moingwena	Algonquian	Illinois
Munsee	Algonquian	New York
Natchez	Muskhogean	Mississippi
Nez Perce	Shahaptian	Idaho
Osage	Siouan	Missouri
Otoe–Missouri	Siouan	Iowa
Ottawa	Algonquian	Canada
Pawnee	Caddoan	Nebraska
Peoria	Algonquian	Illinois
Piankashaw	Algonquian	Illinois
Ponca	Siouan	Nebraska
Potawatomi	Algonquian	Michigan
Quapaw	Siouan	Missouri
Sauk (Sac) & Fox	Algonquian	Michigan
Seminole	Muskhogean	Florida
Seneca	Iroquoian	New York
Shawnee	Algonquian	Ohio
Skidi	Caddoan	Nebraska
Stockbridge	Algonquian	Massachusetts
Tamora (Tamaroa)	Algonquian	Illinois
Tawakoni	Caddoan	Oklahoma–Texas
Tonkawa	Tonkawan	Texas
Tuscarora	Iroquoian	North Carolina
Tuskegee	Muskhogean	Alabama
Waco	Caddoan	Texas–Oklahoma
Wea	Algonquian	Tennessee
Wichita	Caddoan	Kansas–Oklahoma–Texas
Wyandotte	Iroquoian	Canada
Yuchi	Yuchean	Georgia

Perhaps the most recognized tribal alphabet is the one created by Sequoyah, a Cherokee. He is known to be the only man to have invented and perfected an entire syllabary. Born in the 1770's in Tennessee, Sequoyah had no formal education. He could not read, write, or speak English. After submitting his syllabary to a public test among the leading men of the Cherokee Nation, he was awarded a medal of honor by the Cherokee government in 1825. His work became the basis for communication for the Cherokee Nation.

Today tribes are involved in a serious effort to preserve their tribal languages. There are classes in the Creek language, tapes of the Kiowa language, and a Delaware coloring book for children. Tribal languages are indeed a proud part of the Indian heritage.

APPLICATION:

Activities:

Research Sequoyah's alphabet. Make a complete presentation to the class about Sequoyah, his biography, and the nature of the Cherokee alphabet. In your report compare and contrast his alphabet to the English alphabet.

Personalization:

Determine the linguistic stock of your own tribal language. Find out how much your language is currently being used among tribal members and what efforts are being made to preserve it. The tribal office will be helpful to you in your research. Members of the same tribe could cooperate in this project.

EVALUATION:

Make a presentation to the class in your own tribal language. This presentation could be a poem, oratory, song, prayer, etc. Submit a written copy, in the tribal language, to your teacher.

RESOURCES:

Tribal Offices

Indian Education Curriculum Guidelines. Oklahoma City: Indian Education Section. State Department of Oklahoma, 1976.

Courtesy of Beverly Gerard

LANGUAGE INTERRELATEDNESS

CONCEPT:

The Native American and the English Languages borrowed from each other.

PRESENTATION:

The linguistic exchange was not one sided. Indian tribal languages supplied many words, such as: tipi, maize, potato, squash, hominy, etc. The English language in turn influenced tribal language. The efforts to incorporate English words into tribal languages were usually phonetical attempts peculiar to the non-Indian speaking society, but easily understood in the language of the tribe. (mah-zain for marshall, A'zain for agency.)

APPLICATION:

Activities:

A. Make a list of Native American words now included in the English language. (names of towns, rivers, states, etc.)
B. Make a list of English words that have been borrowed from other languages. (French, German, Spanish, etc.)

Personalization:

Trace the origin of the linguistic stock of your tribe. Write a one-page account of how your tribe got its language. (Include any of your tribal words that are now in the English language.)

EVALUATION:

Speculate on the possibility that one day the assimilation of cultures will produce a planetary language, used by all nationalities. Is this a realistic possibility? Would it be a positive development? Would that language be an eclectic combination of all existing languages, or would it be a completely new language?

Write your position in a short paragraph.

RESOURCES:

Tribal Offices

Hardy, Robert. Riverside Indian School, Anadarko, Oklahoma.

Thompson, Rupert. Riverside Indian School, Anadarko, Oklahoma.

LOSS OF A LANGUAGE

CONCEPT:

The loss of a language can have many causes and effects.

PRESENTATION:

As the settlers of different nations began their westward movement and as Indian tribes became assimilated with the dominant culture, the American Indian began to rely less on their own spoken language in dealing with the intruders. Instead they relied more on sign language and even began to learn the English that the early intruders insisted on speaking and writing in their dealings. Consequently, the use of Native languages diminished to a dangerous point of extinction.

Many Indian languages are even disappearing. One reason is that many of the languages are difficult, and the sounds cannot be written down easily.

Here is an example of Kiowa hymn that is written down. You will note the difficulty of the sounds.

dook' a' ii bad',, oot sahi Praise God
dook' a' ii bad',, oot sahi Praise God

mą́ą̨dek' a kom, He opens

ét sat hę̨ę̨det'n ba, o̧o̧thą̨ą̨t' Heavens door
and we'll be
happy
pę́hę̨ k' ak'o̧o̧mda go' ó̧o̧t,n He will give
You eternal life
em' ó̧o̧that'ą̨ And you will be happy

APPLICATION:

Activities:

A. On your paper list all possible causes for the loss of a language.
B. List the possible effects of the loss of a language.

Personalization:

Contact your tribal office to explore what is being done to preserve the language (workshops, dictionaries, tapes by elders, etc.). Then write a defense for retaining a tribal language, or for not retaining it.

EVALUATION:

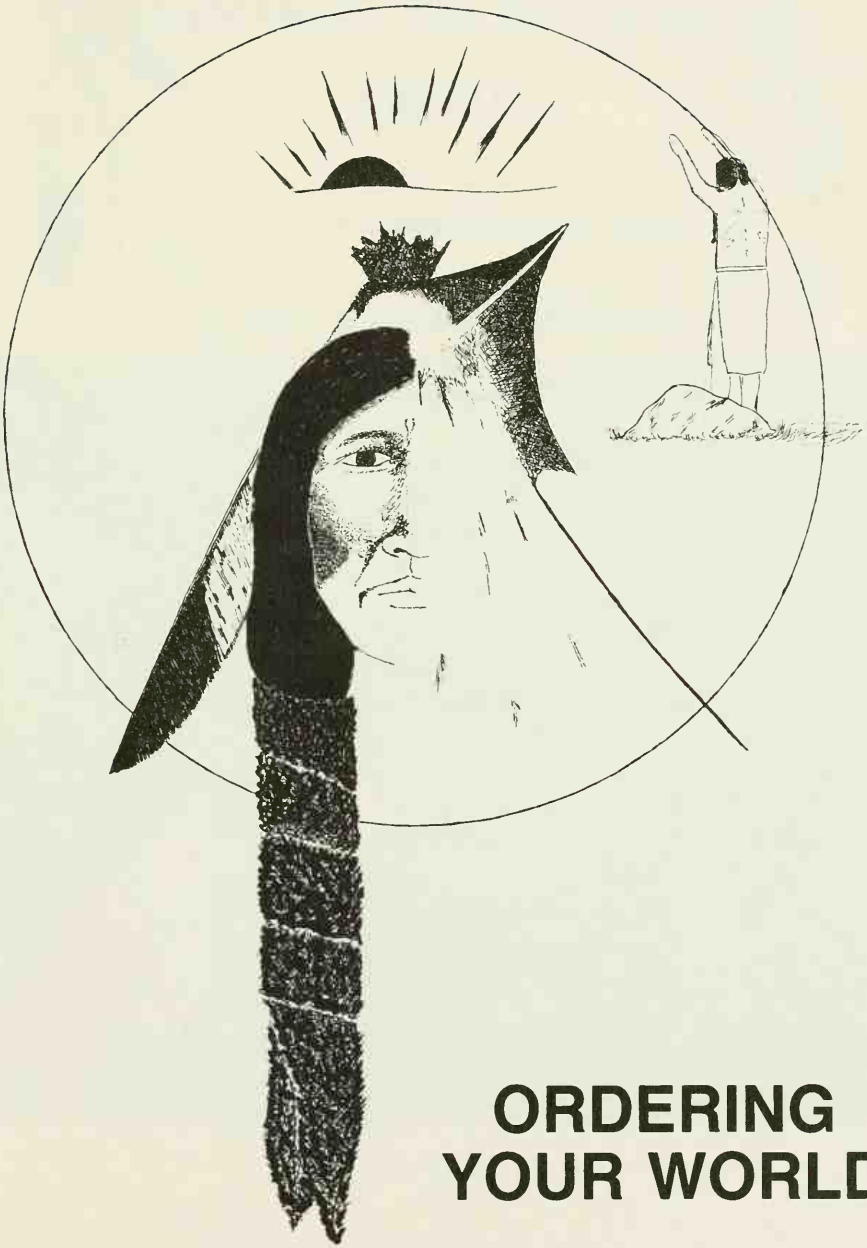
Write a statement describing the degree to which your tribal language was and is used in your family. Include the causes and effects of that development.

RESOURCES:

Hardy, Robert. Riverside Indian School, Anadarko, Oklahoma.

Tribal offices.

Courtesy of Beverly Gerard



ORDERING YOUR WORLD

CHAPTER 2

THINKING RATIONALLY

Focusing the Idea
Recognizing Fallacies in Logic

WRITING THE SENTENCE

Sentence Structure
Parts of A Sentence
Types of Sentence
Sentence Fragment
Clauses
Phrases

DEVELOPING THE PARAGRAPH

A Definition
Giving Detail
Comparison and Contrast
Defining
Cause and Effect
Examples and Illustrations
Repetition

THINKING RATIONALLY

Lance Henson

Courtesy of Beverly Gerard

FOCUSING THE IDEA

CONCEPT:

Focusing the idea requires recognizing and identifying logical and illogical trains of thought.

PRESENTATION:

In some instances, the beginning **does** begin. Often, one idea leads logically to another. Since this does not always happen, we need to learn to recognize and identify logical and illogical trains of thought. One way to learn a process of elimination and begin focusing the idea is to play certain types of games.

APPLICATION:

Activities:

NARROWING THE IDEA GAME

Each player is given a label of some sort, which is written on a piece of paper and taped or pinned on his back. Everyone in the group knows the name or label of every player except his own. By asking yes/no questions of group members, the individual player can usually discover his identity. (Questions are limited to 5 each round, and the first person to guess his identity is the winner.)

MASTER MIND GAME

One player hides a series of colored pegs. A second player or group of players may have 10 chances to discover the color code prepared by the first player. (Sharpens powers of deduction, induction, elimination, and pin-pointing. Games are available in most variety stores at a nominal cost).

Personalization:

Remember the story of the farmer and the fox, the goose, and the corn? Well, in case you've forgotten, here is an Indian version based on the original. Read the story, and then follow the instructions at the end.

After Hiawatha first met Laughing Water, he spent most of his time at home daydreaming. Old Nokomis knew that there had been a change in her grandson's life, even though he never mentioned Laughing Water at all. Before long, he decided to return to the land of the Dakota, to the arrowmaker's lodge, and to the arrowmaker's daughter, Laughing Water.

When Hiawatha departed, he carried with him some presents for the lady of his heart's desire. He took a fox with a lovely coat, a prime fat goose, and some excellent corn for seed or grinding.

All went well until he came to a river where a canoe was available to carry travelers across. The small canoe was capable of carrying Hiawatha and only two of his presents. He did not wish to leave any presents behind, so it was necessary to devise a way to move all three to the other side.

The fox and the goose could never be left alone together, lest the fox devour the goose. Neither could the goose be left alone with the corn lest she eat it.

Hiawatha did arrive in the land of the Dakota with all three presents.

On your paper explain how he maneuvered to move all three presents to the other side of the river without endangering any one.

EVALUATION:

Read a paragraph in a newspaper. Underline the major idea. Cross out any information in that paragraph that doesn't relate to that idea.

RESOURCES:

Master Mind Game.

Grant, Marta. Ft. Sill Indian School, Lawton, Oklahoma.

Southern Arapahoes. Left to right: Little Raven & papoose, Colonel William Bent, a son of Little Raven, Little Raven's eldest son (who started the war on the Salina), Ft. Dodge, Kansas, August 5, 1869. Photo courtesy of Western History Collections, University of Oklahoma Library.

RECOGNIZING FALLACIES IN LOGIC

CONCEPT:

In terms of logic, a fallacy is a form of argument that appears to be correct, but which proves, after careful study, not to be so.

PRESENTATION:

There are three basic functions of language: **expressive**, **directive**, and **informative**. Discourse is used to vent or arouse feelings or emotions or in other words, to express the speaker's feelings, or to evoke feelings on the part of the reader or listener. It may, of course, do both. It is neither true nor false. Directive discourse is used to cause or prevent overt action. Commands and requests are good examples of directive language. This type is also neither true nor false. Informative discourse serves to communicate information. This information may be either true or false. It is in informative language that we must look for fallacies.

The following fallacies are most common:

Appeal to Force:

This fallacy is committed when one appeals to force or threat of force to cause acceptance of a conclusion.

Example: At a peacemaking meeting which included several tribes, a medicine man who was allowed to attend, suggested a course of action to be followed. One of the war chiefs was supposed to have indicated his disagreement by saying, "And how many warriors does the medicine man have available for fighting?"

Personal Reference: Abusive

Here the fallacy is committed when one attacks the man who made an assertion instead of the trying to disprove the truth of what is asserted.

Example: It may be argued that Richard Nixon's China Policy was bad because he was involved in the Watergate Scandal; or, the war dancer who did not live his life to suit the judges is not a good dancer.

Personal Reference: Circumstantial

This fallacy is based on the relationship between a person's beliefs and his circumstances. There are two types of this circumstantial variety of personal reference. In the following examples, the first use of circumstantial charges the opponent with being so prejudiced that his alleged reasons are actually rationalizations and are dictated by self interest. The second example charges the person who disputes your beliefs with inconsistency, either in his own beliefs or between his statements and

what he actually does. Neither can be considered sound reasoning even if it is used to support a valid tenet.

Examples: A critic may argue that a man in the business of making and selling eagle feather fans would want the laws protecting eagles to pertain to the hunting and killing of eagles rather than the selling of feathers.

A young Indian girl and her white friend were discussing racial prejudice. In supporting her prejudice against blacks, she said, "Why those people even have to straighten their hair!" To this her friend replied, "Yes, and some people have to have theirs curled."

Argument from Ignorance:

This fallacy occurs whenever it is argued that a proposition is true or false only on the basis that it has never been proved otherwise. An example of argument from ignorance is found in the statement that there must be little people in the world because no one has ever found a way to prove that they do not exist.

Be aware, however, that there are exceptions to the fallacy of such reasoning, specifically, in a court of law.

Accident:

This fallacy consists of applying a general rule to a specific case in which accidental circumstances make the rule inappropriate.

Examples: A general rule is that one should always pay one's debts. Would not the following be an exception to that rule?

Suppose your friend gives you his dance costume as pawn for $10 one day, and returns the next day in a drunken state wanting to take the costume and sell it for $50 to pay a guy he knows. Would anyone say that you should give it to him, or that you would even be right in doing so?

False Cause:

The fallacy of false cause consists basically of mistaking what is not the cause of a given effect for its real cause.

Example: False cause can be found in the belief that beating a drum during an eclipse is what causes the sun to reappear; or that Little Fox took medicine, and a week and a half later his cold went away.

Begging the Question:

This fallacy is committed when one uses as a premise for his argument the very conclusion he is trying to prove.

Example: Since there was no great chief before Black Hawk, Pontiac was not a great chief.

Complex Question:

The complex question presupposes that an answer had already been given to an earlier question that actually had never been asked.

Example: Have you stopped going to pow-wows?" or "Do you still attend Ft. Sill?"

Appeal to Authority:

This fallacy is committed when an authority on a specific subject is appealed to for testimony in areas outside his field.

Example: A well known pow-wow master of ceremonies might be asked to endorse a particular brand of cigarettes.

Popular Approval:

This type of fallacious argument can include plain folks and snob appeal, the bandwagon appeal, loaded words, and general appeal to emotion.

Example: Riverside Indian School is the best because it has more students.

APPLICATION:

Activities:

Using your own paper, identify the fallacies in the following passages. Explain your answers.

1. Don't believe anything those employees at Ft. Sill Indian School say in favor of keeping their school open. They all want to keep their jobs.
2. Do you still dislike all other tribes?
3. Don't pay any attention to Yellow Hand's plans for our pow-wow. He's no good.
4. An Indian horse is not a good race horse. The good horses for racing are Arabian.
5. Because Roman Nose wished me good luck before the contest, I dropped my whistle right at the last.

Personalization:

Write of a case in which you were confronted with an argument using one of the fallacies in logic.

EVALUATION:

List the fallacies which are the most effectively used on you and list the fallacies you use in your arguments with other people.

RESOURCES:

Warriner, John E. *English Grammar and Composition*. New York: Harcourt, Brace & Jovanovich, 1973.

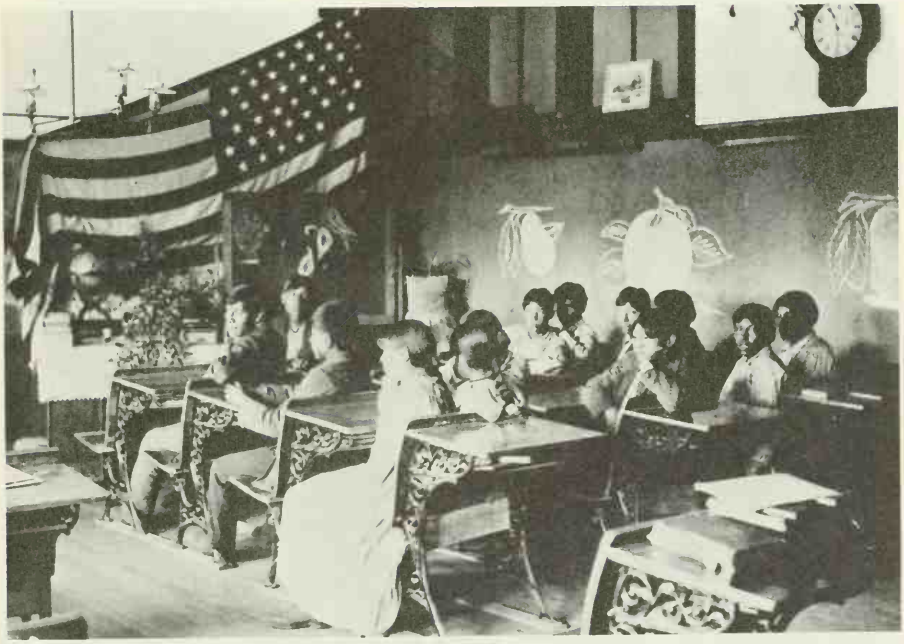
Copi, Irving M. *Introduction to Logic*. New York: The Macmillam Company, 1961.

Christ, Henry. *Modern English in Action*. Lexington: D.C. Heath & Company, 1978.

Grant, Marta. Ft. Sill Indian School, Lawton, Oklahoma.

Courtesy of Beverly Gerard

WRITING THE SENTENCE



Indian children being taught various practical arts at Riverside Indian School, Anadarko, Oklahoma 1901. Photo courtesy of Western History Collections, University of Oklahoma Library.

Courtesy of Beverly Gerard

SENTENCE STRUCTURE

CONCEPT:

Sentences are most generally classified as: Simple, Complex, and Compound.

PRESENTATION:

A **Simple** sentence is a sentence which has one subject and one predicate, either or both of which may be compound. It has one main or principal clause.

A **Complex** sentence is a sentence which has one main or principal clause and one or more subordinate or dependent clause(s).

A **Compound** sentence is a sentence which has two or more main or principal clauses and may have one or more subordinate or dependent clause(s).

APPLICATION:

Activities:

Differentiate among the kinds of sentences. On a separate sheet of paper classify the following sentences as simple, complex, or compound.

Examples: At that time, Mt. Scott was called Hah–E–May. (It is a simple sentence because there is one principal independent clause.)

The first time the Cheyenne ever camped together was during "The Sundance," and it lasted for a period of 16 days. (It is a compound sentence because it has two independent clauses.)

When he was even with the camp, he stopped himself from floating. (It is a complex sentence because it has one dependent and one independent clause.)

1. When he stopped, they opened their eyes and all shouted for joy.
2. His tail caught fire and it burned black, but he got away.
3. He finally found Coyote asleep in some grass.
4. He began to sing a little louder and walk a little slower.
5. He lifted the edges, then tied the robe with buckskin.
6. Brothers never joke with their sisters, but can joke with each other.

Personalization:

Write two sentences of each of the three types of sentence structures.

EVALUATION:

In your own words explain how variety in sentence structure can add to the effectiveness of writing and speaking.

RESOURCES:

Chaddick, Bernice. Concho Indian School, Concho, Oklahoma.

Christ, Henry and C. Tressler. *Grammar in Action*. Boston: D. C. Heath & Company, 1962.

Dawson, Elwell, Johnson, Zollinger, eds. *Language for Daily Use*. New York: Harcourt Brace and Jovanovich, 1978.

Indian Curriculum Materials. Anadarko: BIA Anadarko Area Office, Education Section. 1979.

Council between Gen. George Crook and Geronimo, 1886, identified on photo. Photo courtesy of Western History Collections, University of Oklahoma Library.

PARTS OF A SENTENCE

CONCEPT:

A sentence has two parts: **Complete Subject** and **Complete Predicate**.

PRESENTATION:

The **Complete Subject** is the simple (or compound) subject and all its modifiers. The simple or compound subject is usually a noun(s) or pronoun(s) which the sentence names.

The **Complete Predicate** is the simple (or compound) predicate and its modifiers. The predicate tells about the subject or tells what it is doing.

In order to make complete sense or to form a sentence, both the subject and the predicate must be present.

APPLICATION:

Activities:

A. Copy the following sentences underlining the complete subject once and the complete predicate twice.

Examples: The fry bread was delicious.

Cheyennes are well known for beautiful bead work.

1. The ladies' shawls and braid ties were beautiful.
2. Young children are often kept by their grandmothers.
3. Tribal government varies from tribe to tribe.
4. Attend ceremonies of your tribe.
5. Renewal of the Arrows and the Sundance are among the Southern Cheyenne Ceremonies.
6. The Native Americans told stories to teach traditional values.

B. Copy the above sentences underlining the simple or compound subject once and the simple or compound predicates twice.

Examples: The fry bread was delicious.

Cheyennes are well known for beautiful bead work.

Personalization:

Write 10 sentences about the history of your tribe.

EVALUATION:

In your ten sentences underline the simple subject once and simple predicate twice.

RESOURCE:

Chaddick, Bernice. Concho Indian School, Concho, Oklahoma.

TYPES OF SENTENCES

CONCEPT:

Most sentences can be classified according to one of four types: **Declarative, Interrogative, Imperative**, and **Exclamatory**.

PRESENTATION:

Each of the four types has its own function:

The **Declarative** sentence makes a statement. It is followed by a period.

The **Interrogative** sentence asks a question. It is followed by a question mark.

The **Imperative** sentence gives a command or makes a request. The subject is often omitted (understood). It is followed by a period.

The **Exclamatory** sentence expresses strong feeling, such as surprise or excitement. It is followed by an exclamation point.

APPLICATION:

Activities:

Identify the four types of sentences. Copy the sentence and state which type it is.

Examples: Customs vary among the tribes. *Declarative.*
Are you a member of the ChoctawTribe? *Interrogative.*

1. You are welcome to our school!
2. John, open the window. (More often it is written with you understood. (You) Open the window.)
3. The men prepared for their dance.
4. It was a beautiful ceremony!
5. Are you going to attend the Sundance?
6. Leave the Council Room now.
7. What did you say?
8. Please be quiet.
9. The Forty-Four Chiefs Society was the governing system for the Cheyenne tribe.
10. The roses were beautiful!

Personalization:

Write two or more sentences of each type, stating which type it is.

EVALUATION:

In your own words explain how different sentence structure can add to the effectiveness of a paragraph.

RESOURCES:

Chaddick, Bernice. Concho Indian School, Concho, Oklahoma.

Christ, Henry and C. Tressler. *Grammar In Action.* Boston: D.C. Heath and Co., 1962.

Dawson, Elwell, Johnson, Zollinger. *Language for Daily Use.* New York: Harcourt, Brace, and Jovanovich, 1978.

Indian Curriculum Materials. Anadarko BIA Area Office, Education Section. 1979.

THE SENTENCE FRAGMENT

CONCEPT:

The fragment is an incomplete sentence.

PRESENTATION:

A **sentence** is a word or group of words which makes a complete statement.

A **fragment** is a group of words which does not make a complete statement.

Examples: He was very intelligent and powerful. (Sentence)
Usually a friend or relative. (Fragment)

APPLICATION:

Activities:

On your paper identify the sentences and the fragments by an S or an F. Then rewrite the fragments to make them sentences.

1. The Ponca lived in earth-covered lodges.
2. Feeling a sense of belonging to the Indian people.
3. Dance.
4. The Pow-wow includes tribal dances, ceremonials, and an arts and craft show.
5. The giving away of a horse is the highest honor among Cheyennes.
6. When the Chief approved a war party.
7. All Medicine Men and Women, conducted this ceremonial.
8. Adversely the elders.
9. What duties do family members have?
10. Tonight the Chief.

Personalization:

Tape record a phone conversation. Transcribe the sentences from tape to paper. How many sentences are there? How many fragments?

EVALUATION:

Which do you use most in your daily conversation? The sentence, fragment, or a combination? In your written language?

RESOURCES:

Christ, Henry and C. Tressler. *Grammar In Action*. Boston: D.C. Heath and Co., 1962.

Dawson, Elwell, Johnson, Zollinger. *Language for Daily Use*. New York: Harcourt, Brace, Jovanovich. 1978.

Indian Curriculum Materials. Anadarko: BIA Area Office. Education Section. 1979.

CLAUSES

CONCEPT:

A clause is a group of words with a subject and a predicate. When used alone it may or may not be an independent statement.

PRESENTATION:

There are two kinds of clauses: the **main**, or **principal** clause, and the **subordinate** or **dependent** clause.

The **main** or **principal** clause is one that can stand alone —as a complete statement.

The **subordinate** or **dependent** clause is one that cannot stand alone; it is dependent upon a main or independent clause.

APPLICATION:

Activities:

Copy the following sentences underlining the independent clauses with one line and the dependent or subordinate cluases with two lines.

Examples: In the course of time, there was some intermarriage with the Cheyenne Proper.

If he proved unsatisfactory, he was not respected or obeyed by tribal members.

1. If the beadword is done on leather or cloth, it is best to go through the backing.
2. The thread is knotted and stitched to the top so that it will be underneath and hidden by the beads.
3. Beads of uniform shape and size must be used as because irregular beads show up and spoil the effect.
4. Some are made of leather or basketry while others are made of weed splints, roots, fibers, or flat boards.
5. The land of the western farmers started at the northeast corner of Texas where the Caddo tribe resided.
6. A band of the Ponca tribe lives in northern Nebraska, where they were formerly allotted lands.

Personalization:

Write two sentences with a *main* or *principal* clause and two sentences with a *subordinate* or *dependent* clause.

EVALUATION:

In your own words explain how clauses can add to the effectiveness of a sentence.

RESOURCES:

Indian Curriculum Materials Anadarko: BIA Area Office, Education Section. 1979.

Chaddick, Bernice. Concho Indian School, Concho, Oklahoma.

PHRASES

CONCEPT:

A phrase is a group of words which does not contain a subject and a verb.

PRESENTATION:

Phrases are used like adjectives or adverbs, but may be used as other parts of speech also. There are four types of phrases:

A **prepositional** phrase begins with a preposition and has a object to the preposition.

A **participial** phrase begins with a participle and modifies nouns or pronouns.

A **gerund** phrase is used as a noun.

An **infinitive** phrase begins with "to" and is followed by a verb.

APPLICATION:

Activities:

Copy the following sentences. Underline the phrase and state what kind of phrase it is.

Examples: They heard a drum beating in the distance. (Participial)

Beating a drum requires patience. (Gerund)

They would parade to the southeast area of camp. (Prepositional)

To beat a drum is an art. (Infinitive)

1. Making shawls was their project.
2. It takes four days for the Sundance Ceremonial.
3. The Ceremonial is a healing ceremony for all Cheyenne.
4. His plan is to read the Indian books first.
5. Fighting to the end, the Cheyennes won the game.

Personalization:

Write two sentences each of the four types of phrases.

EVALUATION:

Identify the phrases in Sammy "Tonekei" White's, *"Tonekeis Travelogue,"* in Friday's edition of the *Oklahoma Journal*.

RESOURCES:

Chaddick, Bernice. Concho Indian School, Concho, Oklahoma.

Dawson, Elwell, Johnson, Zollinger. *Language for Daily Use*. New York: Harcourt, Brace, and Jovanovich, 1978.

Indian Curriculum Materials. Anadarko: BIA Area Office, Education Section. 1979.

DEVELOPING THE PARAGRAPH

Satanta, White Bear, Kiowa. 1891. Photo courtesy of Western History Collections, University of Oklahoma Library.

Otoe man and woman in native dress. Ponca City, Oklahoma. Photo by Drake. Photo courtesy of Western History Collections, University of Oklahoma Library.

A DEFINITION

CONCEPT:

A paragraph is a series of sentences developing one central idea.

PRESENTATION:

Set off by themselves by means of spacing and by indenting the first line, paragraphs are guides for the reader. When the reader reads a paragraph, he finds a discussion of one topic. This topic is usually stated in a topic sentence, which tells the reader what the paragraph is all about. Every sentence in the paragraph should be closely related to that topic. The reader will find discussion of another topic when he begins a new paragraph. The change may be in time or place, a shift in emphasis, or a moving on to a new idea.

As you read the following paragraph from Alice Marriott's *The Ten Grandmothers*, notice how every sentence is related to describing the clothing or dress of the Kiowa Indian.

> The clothing of the Kiowas was relatively simple: moccasins, breechcloth, and shirt, all of deerskin, for men. Children's clothing, which was first put on them when they were three or four years old was adult clothing scaled down to size. Both sexes and all ages wore winter robes of buffalo hide or deerskin, dressed with the hair on. Men often and women occasionally wore summer robes, dressed without the hair. Since metal was obtainable at an early date, the Kiowas learned to use it to make hairplates, belts, earrings, finger-rings, bracelets, necklaces, and horse trappings. By 1852 a wealth of metal ornament had become a distinguishing feature of the costume of the tribe, and Marcy identified them at a distance by 'the flashing of their silver ornaments in the sun.'

APPLICATION:

Activities:

Which sentence in each of the following paragraphs doesn't belong? Write that sentence on your paper.

1. Right there Sitting Bear made up his mind. He decided that he was going to do what Heap-of-Bears said to do. This was Heap-of-Bear's war party! The white soldiers, unable to see the enemy, ran away. He was the one the Comanches went to in the first place, and he was the one who had called everybody together. That was the way it ought to be—the man who started something should be in charge until he finished it.

2. More Indians have retained their character and identity in Oklahoma than in any other state in the Union. At the same time, the American Indian in Oklahoma is generally a highly respected colleague of his white comtemporary in the professions of arts, music, and every walk of life. The juice of sarsaparilla was given to a newborn child, so it would never be hurt by poison. Quite as important as this may be, it remains that recognition also exists for the fine contributions the Indian has made to a developing culture in Oklahoma, which today is only three quarters of a century advanced from the period of white settlement.

3. The Indian population constitutes approximately five per cent of the total population of the State. A wild pony is the mascot chosen by many schools. Many native Oklahomans are descendants of the Indian pioneer families who lived in the Indian Territory. Nowhere else in the United States can be found such blending of the blood and the civilization of the Anglo-American and the Native American.

4. A resident of another state, coming to Oklahoma for the first time, was introduced by a relative to a group of friends on the platform of a railroad station while enroute to Oklahoma. The Indian headdress is very colorful. Later she remarked that she was disappointed in not having seen any Indians. "You have met several," was the reply. "Those friends to whom I introduced you were Indians." The newcomer was further surprised to learn that this group of five persons represented different tribes—Cherokee, Choctaw, Osage—and that the fairhaired, blue-eyed girl was part Chickasaw.

5. The most spectacular archaeological discoveries were made from 1936 to 1938 in the excavation of a large mound near the town of Spiro in LeFlore County, through the interest of the Oklahoma Historical Society and under the direction of the University of Oklahoma. There is proof that some tribes now living in the state are the descendants of prehistoric Indian people who once lived here, but whose names are not known. There are many small towns in eastern Oklahoma. Many mounds of this type may be seen in eastern Oklahoma, a region particularly rich in archaeological remains.

Personalization:

Write a paragraph developing one of the following ideas:

Stick Ball	Buckskin Dresses
The Craft of Beading	Indian Time
The Drum	Respect for Elders
Indian Art	Respect for Nature

EVALUATION:

Complete the following questions on your paper.

Paragraphing is a good tool for the **writer**. It helps the writer. . . . .

Paragraphing is a good tool for the **reader**. It helps the reader. . . . .

RESOURCES:

From *The Ten Grandmothers*, by Alice Marriott. Copyright © 1945 by the University of Oklahoma Press.

Hardy, Robert. Riverside Indian School, Anadarko, Oklahoma.

GIVING DETAILS

CONCEPT:

Paragraphs can be developed by giving details.

PRESENTATION:

A common way to expand a general statement into a paragraph is to give details by adding descriptive phrases that fill out the picture.

APPLICATION:

Activities:

A. On your paper, answer the following questions about the following paragraph.

> The name 'Oklahoma' was first used in 1866 by Allen Wright, principal chief of the Choctaw Nation. In a treaty of that year, plans were presented for the organization under one government of all the Indian Nations, tribes, and bands within the area of the present state. These plans for an Indian State never materialized, but the name 'Oklahoma' became popular. It was given to the western part of the region when it was organized as a separate Territory in 1890. Seventeen years later, it became the name of the State.

1. What is the idea that all the details all intended to support?
2. What specific details are mentioned?

B. Find and read to the class a descriptive paragraph that used details for support. Ask the class to state the main idea and name the details added.

Personalization:

Add details to develop one of the following topic sentences into a paragraph.

Pow–wow's are fun.

I shall never forget my first stomp dance.

Traditional Indian art has definite qualities.

EVALUATION:

In a short paragraph, state why you think details add to the effectiveness of a paragraph, using the following sentence as the topic sentence: "Details are important in developing paragraphs."

RESOURCE:

Hardy, Robert. Riverside Indian School, Anadarko, Oklahoma.

COMPARISON AND CONTRAST

CONCEPT:

Paragraphs can be developed by comparison and contrast.

PRESENTATION:

Often in an attempt to describe a situation or object accurately, a writer will *compare* qualities of the thing described with similar qualities of something familiar to the reader. The description may be made more vivid by telling what the object is not. In this case he is *contrasting* the object with a familiar object to the reader.

APPLICATION:

Activities:

A. On your paper describe what is being compared in the following paragraph from La Farge's *Pictorial History of the American Indian*.

> It is curious how the history of the two main groups of Algonkian runs parallel. The Western Algonkians found themselves between the British and the French. They needed to ally themselves with the French, which, when Canada fell, turned out to be a mistake. Then they put their faith in the British, who proceeded to lose, first the Revolution, then the War of 1812. The Indians were left at the mercy of the Americans, against whom the Kings of France and Britain had defended them, and they found little mercy.

B. On your paper describe what is being contrasted in the second paragraph taken from La Forge's *Pictorial History of the American Indian.*

> The second sharp difference from the southeast was the entire absence of human sacrifice or torture and a general dislike of war. Setting aside the Athapascean invaders and certain tribes along the Colorado River, whom we shall come to later, a man got mighty little advancement out of being a warrior. The big battle was against the environment to maintain a way of life of considerable richness, which required an assured food supply and plenty of time free from the day-to-day struggle for food in an unfavorable climate. War was a distraction, a diversion of energy to a sterile purpose that was badly needed for a productive one. It meant the loss of strong backs and arms that could ill be spared from the labor.

Personalization:

Use one of the five statements below to develop a paragraph by comparison or by contrast.

1. City life offers many (similarities) (contrasts) to reservation life.
2. My tribe is (unlike) (like) another tribe.
3. Modern tribal life is (unlike) (like) early tribal life.
4. My (mother) (father) and I are (different) (alike).
5. Tipis and hogans are much (alike) (different).

EVALUATION:

Of the two paragraphs, one by comparison method and one by contrast method, which do you think is more effective? Ask another student for an opinion. Ask for the teacher's opinion, too.

RESOURCES:

Taken from *A Pictorial History of the American Indian* by Oliver La Farge. Revised by Alvin M. Josephy Jr. © 1956 by Oliver La Farge and Crown Pub. Inc., © 1974 by Estate of Oliver La Farge, Alvin M. Josephy Jr., Crown Pub. Inc.

Hardy, Robert. Riverside Indian School, Anadarko, Oklahoma.

DEFINING

CONCEPT:

Paragraphs can be developed by definition.

PRESENTATION:

Often a writer will clarify a term by naming the elements that make up the whole. Sometimes he will restate the idea in simple terms or he may show a similarity between what he is defining and something that he thinks may already be familiar to his reader.

APPLICATION:

Activities:

A. On your paper, answer the following questions about the paragraph below, taken from La Forge's *A Pictorial History of the American Indian.*

> The name Wichita is of uncertain origin and ethnology. It is synonymous with "Tawehash." They called themselves 'kitikitish' meaning 'racoon-eyed' and/or 'pre-eminent men.' The name Wichita seems to have originated from the Choctaw term 'win chatoh,' meaning big arbor or loft-like platform. This was descriptive of the large grass-thatched arbors and drying platforms commonly used by the Wichita.

Wichita Grass House
Photo courtesy of Western History Collections, University of Oklahoma Library.

1. In how many ways does the paragraph define "Wichitas"?
2. Would the dictionary meaning be enough? Why or why not?
3. What is the topic sentence?

B. On your paper, answer the same questions about the paragraph below.

> Among American Indians the term 'progressives' had long had a special meaning. Progressive Indians believed in education, hard work, and in adapting their attitudes, values, and habits of life to those of the larger American Society. It was these men and women, sharing in the enthusiasm and faith of the white reformers, who composed the first secular Indian movement organized on a national basis—The Society of American Indians. They were the red progressives.

Personalization:

On your paper, develop one of the following ideas by the use of definition.

1. A favorite game of my tribe was the game called . . .
2. An Indian warrior of my tribe was characterized by . . .
3. One of the most common social dances of my tribe was the . .
4. The name of the tribe is . . .
5. Being Indian means . . .

EVALUATION:

Complete the following sentences on your paper:

1. Developing a paragraph by definition requires the *writer* to . . .
2. A paragraph developed by definition gives the *reader* . . .

RESOURCES:

Taken from *A Pictorial History of the American Indian* by Oliver La Farge. Revised by Alvin M. Josephy Jr. © 1956 by Oliver La Farge and Crown Pub. Inc., © 1974 by Estate of Oliver La Farge, Alvin M. Josephy Jr., Crown Pub. Inc.

CAUSE AND EFFECT

CONCEPT:

Paragraphs can be developed by using the cause and effect method.

PRESENTATION:

In a paragraph showing cause and effect relationship, most of the sentences answer the question, "Why?" suggested by the topic sentence.

In the paragraph below, taken from La Forge, *A Pictorial History of the American Indian*, note how the *author* lists white man's diseases, trespassing, game killing, fort building, all without Indian permission, as cause for the Indians to fight. The effect was naturally, war.

> The culture went almost as fast as it developed. Still in the 1830's, the great smallpox epidemic swept the northern Plains and all but wiped out the Mandan and Hidasas. Routes (the white man's) ran from the East to the growing settlements of the Pacific coast through the Plain's territories. The tribes knew no reason why foreigners should trespass on their land, kill game, and build forts without permission. They raided the intruders to teach them manners, and the intruders struck back with armies.

APPLICATION:

Activities:

A. Read the following paragraph taken from *The Indians*—Time Life Books, and answer the questions on your paper.

> The battle of Wolf Creek taught a lesson to thoughtful Indians on both sides. People as fierce and stubborn as Cheyennes and Kiowas cannot live at war with only the shallow Arkansas River separating them. The Cheyennes were, in face of necessity, realistic. It was one thing to make occasional raids against the Pawnee to the East, or the Shoshonies or Utes out in the mountains, or the Crows still further out in the rugged country to the North, even though such adventures might bring on reciprocal raids. It was something else again to live at war with an enemy who occupied your backyard and had no intention of retreating. The Kiowas found the situation equally uncomfortable.

1. What is the topic?
2. How is unity achieved? Are there any transitional words or phrases?

3. Is there a "clincher" sentence?
4. Point out some words that effectively contribute to the mood of the paragraph.
5. Identify the *cause* and the *effect*.

Personalization:

Write a paragraph using cause and effect. Begin with a topic sentence. Then proceed to explain the cause. Choose a cause and effect in your own life as the subject of the paragraph.

Example: I was late to school this morning.

EVALUATION:

What do you see as the most dangerous aspect of using the cause and effect method of developing paragraphs? How can a person be sure that the effect wasn't caused by something else? Find examples on television or in the newspaper of statements of cause and effect. Now find some cause and effect statements that are controversial.

RESOURCES:

The Old West—The Indians. ©Courtesy Time Life Books Inc., New York: 1973.

Newspaper Articles.

Television and Other Media.

Hardy, Robert. Riverside Indian School, Anadarko, Oklahoma.

Taken from *A Pictorial History of the American Indian* by Oliver La Farge. Revised by Alvin M. Josephy Jr. © 1956 by Oliver La Farge and Crown Pub. Inc., © 1974 by Estate of Oliver La Farge, Alvin M. Josephy Jr., Crown Pub. Inc.

EXAMPLES AND ILLUSTRATIONS

CONCEPT:

Paragraphs can be developed by using examples and illustrations.

PRESENTATION:

The topic sentence of a paragraph may be developed by the use of one or more examples, as in the following paragraph, taken from Stanley Vestal's *Sitting Bull*.

> For example, they said that Sitting Bull was not a warrior, though the pictorial record of some forty of his exploits (veri-

> fied repeatedly during his lifetime) has lain in the Museum at Washington, D.C., for two generations. They said that he was not a chief, though scores of men I knew saw him inaugurated as head chief of all non–agency Sioux. They said he was a coward, though no one who has the slightest knowledge of Plains Indians can believe for a moment that a coward could for years have been leader of the warlike Sioux and Cheyennes. They called him hostile because he went as far away from white men as it was possible to go. They called him a beggar and a coffee-cooler, when everyone knows that he was the very last Indian to give up his hunting and ask for rations at an agency. They accused him of opposing civilization because he resisted the hasty policy of land-hungry politicans—a policy resulting in these disgraceful conditions which the reformed Indian Bureau is now trying to remedy. Finally, they said he was crazy and killed him because he dared hope for the second coming of Christ.

In this paragraph, the author has provided examples to support his unwritten statement that Sitting Bull has historically been misunderstood and misrepresented by his white contemporaries. Note how carefully the author has provided misrepresentations of Sitting Bull and refuted each with examples of historical fact.

In the same book *Sitting Bull*, Vestal develops a paragraph by illustrations.

> For many years the Indians who had known Sitting Bull well were unwilling to talk, and in my research I sometimes found an old man who was afraid to talk of the Custer fight, lest the soldiers come and hang him. In the early days such fears tied all tongues but double ones. Indians who talked at all took care to say what their agents wished them to say. If they did not, the official interpreter usually arranged matters for them.

APPLICATION:

Activities:

On your paper, write a topic sentence of your own, listing examples or illustrations to prove your point.

Personalization:

Write a paragraph using the topic sentence and the examples you listed above. Be sure your examples are vivid and prove your point.

EVALUATION:

How logical are you in your thinking?

Do your examples always prove the point or are they unrelated? Ask some of your friends or your parents to give you some feedback on this question. Then write a short paragraph using the following topic sentence:

I am (always) a logical thinker.
(usually)
(rarely)
(never)

RESOURCES:

From *Sitting Bull: Champion of the Sioux*, by Stanley Vestal. New edition copyright 1957 by the University of Oklahoma Press.

Hardy, Robert. Riverside Indian School, Anadarko, Oklahoma.

REPETITION

CONCEPT:

Paragraphs can be developed by using repetition.

PRESENTATION:

Once in a while a paragraph may best be developed by numerous repetitions in different forms of the main idea in the topic sentence. This is particularly a good device to persuade people to believe something or in trying to impress a picture of a situation upon them.

APPLICATION:

Activities:

A. In his historical biography of *Sitting Bull*, Stanley Vestal uses repetition to impress upon the reader the importance of Sitting Bull's tribal society.

> Were not the Hunkpapa, his own tribe, the bravest and most warlike of all the Tetons? Their warriors were victorious on every frontier; their hunting grounds were in the very heart of the buffalo plains and teemed with every kind of game; their camps were full of fast horses; their territory contained every sort of country—timber, prairie, river bottom, bedlands, and mountaintops. So vast it was that his people were constantly on the move, traveling in their easy going fashion from river to river

> and range to range, following their buffalo, and patrolling that rich domain to keep out the enemies who hovered on their frontiers, where as yet, no shadow of the white invader had fallen.

You would probably agree that Vestal has superbly provided a vivid picture of conditions during the periods prior to the coming of the white man in Sitting Bull's lifetime. What mood does the writer convey through the use of repetition?

B. Write a paragraph in which you develop the main idea by the use of repetition. Try to form a specific mood or impression, such as fear, joy, anger, gloom, loneliness, comfort, pride, jealousy, etc.

Personalization:

Ask someone to read your paragraph. Then ask them what mood they received from the writing. Feedback is good for writers; since it lets them know how successful they are in what they are trying to communicate.

EVALUATION:

A. What are the effects of repetition? Can you recall specific instances in your life in which repetition was used? (No, No!)

B. List the advantages of repetition; list the disadvantages.

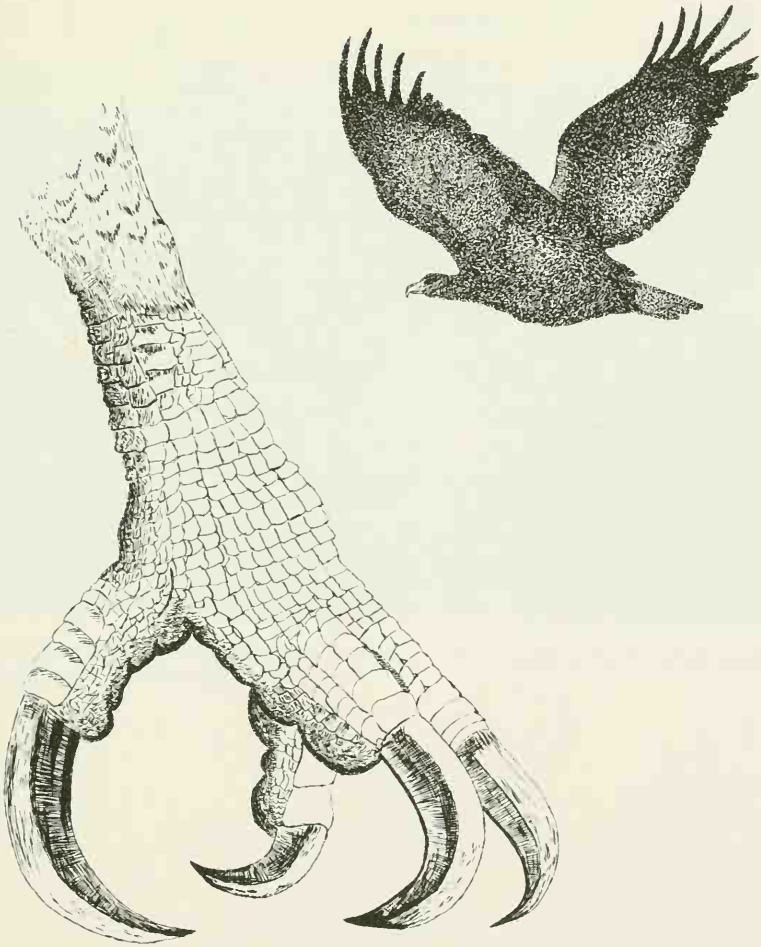
C. Now write a paragraph using the following sentence as your topic sentence.

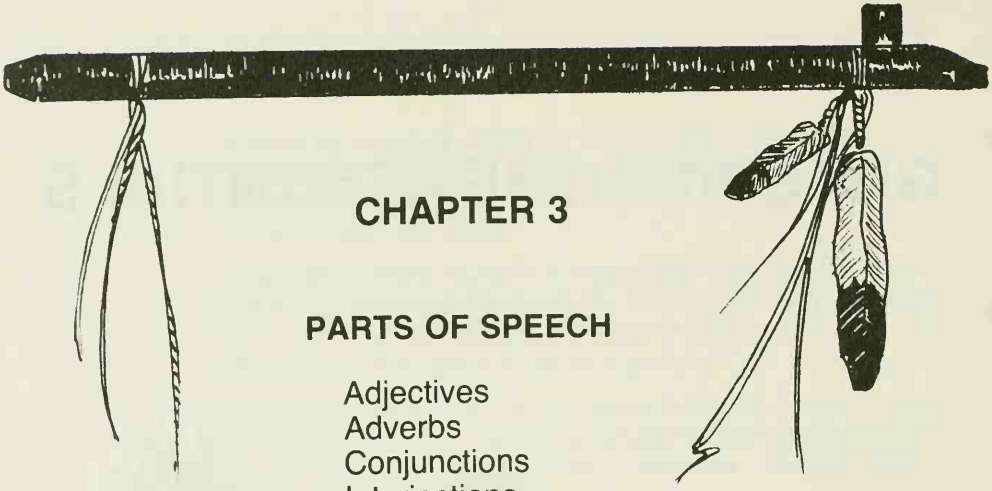
> Repetition is effective (winner) (loser) or ineffective in communicating a point.

RESOURCE:

From *Sitting Bull: Champion of the Sioux*, by Stanley Vestal. New edition copyright 1957 by the University of Oklahoma Press.

GRASPING THE ESSENTIALS



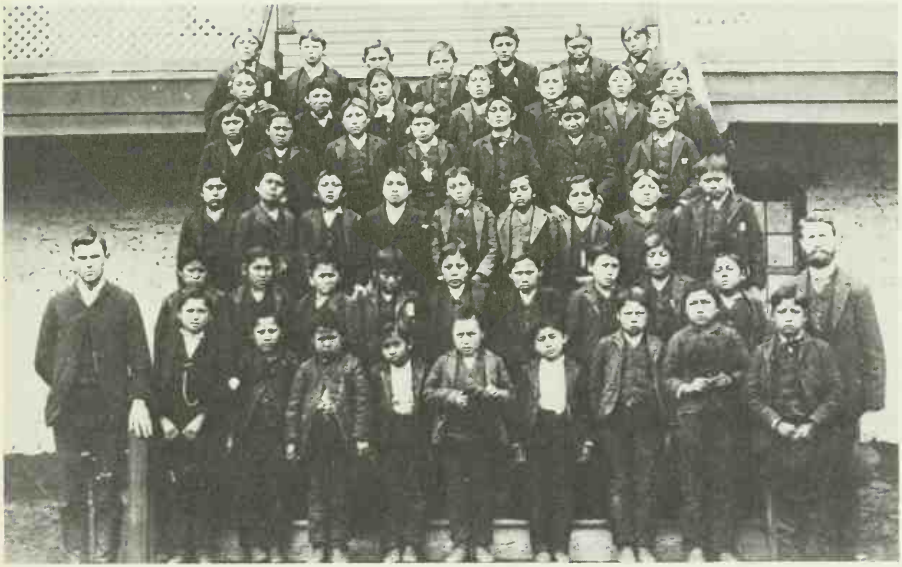


CHAPTER 3

PARTS OF SPEECH

Adjectives
Adverbs
Conjunctions
Interjections
Nouns
Prepositions
Pronouns
Verbs
Verbals

PARTS OF SPEECH



The boys at Saint Patrick's Indian School, Anadarko. Photo courtesy of Western History Collections, University of Oklahoma Library.

Babeshikit, Kickapoo. BAE print. Photo courtesy of Western History Collections, University of Oklahoma Library.

ADJECTIVES

COMPARISON

CONCEPT:

Most adjectives possess three degrees of comparison.

PRESENTATION:

The degrees of comparison for adjectives are:
The **positive** degree is used when nothing is compared.
The **comparative** degree is used when two things are compared. (er; more)
The **superlative** degree is used when more than two things are compared. (est; most)

Example: He is brave. (positive)
He is braver than she. (comparative)
He is the bravest of them all. (superlative)

Positive	Comparative	Superlative
good	better	best
bad, ill	worse	worst
little	less	least
late	later	latest
many, much	more	most
far	farther, further	farthest
few	fewer	fewest
tall	taller	tallest
sad	sadder	saddest
melancholy	more melancholy	most melancholy
beautiful	more beautiful	most beautiful
exuberant	more exuberant	most exuberant

APPLICATION:

Activities:

Copy the following sentences and correct all incorrect adjectives:

1. Which do you think is best, war or peace?
2. That was the most complete victory of the war.
3. Ankima is the prettiest of the two princesses.
4. These kind of warriors are the unmercifulest in the world.
5. In spite of a long night's sleep, I felt much more weary.
6. He is the bravest young man I ever knew.

7. The Indian Exposition in Anadarko is the best in the country.
8. He is always the later one to arrive at the Green Corn Dance.
9. Kiowa men are always more tall.
10. The Comanche woman was the more beautiful.

Personalization:

On a separate sheet write ten sentences about the Indian Exposition in Anadarko using positive, comparative, and superlative adjectives.

EVALUATION:

Identify the types of comparison adjectives in the following sentences by writing **Positive (P)**, **Comparative (C)**, or **Superlative (S)**.

Example: The tallest boy turned and left.

1. There are three kinds of cactus on the Wichita Refuge.
2. The most common type is the prickly pear with yellow flowers.
3. Hungry cattle in southern Texas can eat the prickly pear cactus when the spines have been burned off.
4. There are two kinds of hedgehog cacti in the Wichita Mountains.
5. The purple-flowered Lace Hedgehog is no bigger than your fist.
6. The other hedgehog cactus, the Wichita Cactus, grows among granite rocks.
7. These two cactus plants were sent to Washington, D.C. by James H. Gant in 1904 to be classified by the U.S. Biological Survey.
8. The two cactus plants produced another plant which was named Bailey's Hedgehog Cactus, but was more popularly called Wichita Cactus.
9. The general name for this kind of cacti is Mommallaria.
10. The most rare type of cactus in this area is the Wichita Pincushion Cactus.

RESOURCES:

BIA Indian Curriculum team, Anadarko, Oklahoma

Thompson, Rupert. Riverside Indian School, Anadarko, Oklahoma.

LIMITING

CONCEPT:

A limiting adjective designates a noun without painting a mental picture.

PRESENTATION:

There are eight types of limiting adjectives.

Demonstrative adjectives are **this**, **that**, **these**, and **those**, when used to modify nouns.

Examples: **those** hides, **these** teepees, **that** brave, and **his** battle.

Numeral adjectives are composed of cardinal and ordinal numbers, when used to modify nouns.

Examples: **five** dollars, **ten** feathers, **first** dance, and **tenth** battle.

Interrogative adjectives include **which** or **what**, when used before nouns to introduce a direct or an indirect question.

Examples: **What** tribe does he belong to? **Which** treaties were broken?

Relative adjectives are **which** when used to modify a noun, to refer to a preceding idea, and to help introduce a subordinate clause.

Example: No one knew from **which** he came.

Double Relative adjectives include **what**, **whatever**, **whichever**, etc., when they modify nouns.

Example: I like **what** few thoughts I heard him express.

Indefinite adjectives include such adjectives as **any**, **many**, **more**, **most**, **some**, **no**, **all**, **few**, **several**, **another**, and **other**.

Example: **Many** warriors were killed. **All** preparations have been made.

Identifying adjectives include such adjectives as **same**, **such**, and **similar**.

Examples: The **same** treaties were broken. **Such** disturbances are frequent.

Articles point out. There are two articles:

a. The **definite** article, **the** designates one or more than one particular person, place, thing, or idea.

   Example: **The** treaties are seldom broken.

b. The **indefinite** article **a** or **an** is not specific in its designation.

   Example: **A** treaty was agreed upon by the tribe.

APPLICATION:

Activities:

A. Copy the following and underline each limiting adjective in the following sentences from "Quoetone Descendants Return to Jimmy Creek," and identify the type of adjective by writing it above the word.

1. A little more than a century ago, the bedraggled Southern Plains Indians were filing on horseback and by foot into the reservation at Fort Sill.
2. One family, the Quoetones, looked upon Mount Scott and Mount Sheridan.
3. They saw the fertile valleys and cool streams to the north.
4. They saw that they were good and camped there.
5. The family grew and prospered.
6. In May, 1978, about 400 Quoetone descendants and relatives will make the trip in sleek automobiles and pickup trucks to Jimmy Creek for a reunion.
7. The family first occupied the camp about 103 years ago.
8. The campers will include college professors, government officials, nurses, farmers, and housewives.
9. Jimmy Creek is named after Jimmy Quoetone.
10. Jimmy Quoetone was about 20 years old when his father, Quo-yoit, a Mexican captive who married a Kiowa girl, settled there.
11. Many of the favorite campsites were later selected as family allotments.
12. Jimmy's house was on the west side of the creek and just north of the Saddle Mountain road.
13. The log house of Quo-yoit was farther north and also on the west side of the creek.
14. The Quoetones, among the first settlers who became known as the "Mount Scott Kiowa people," multiplied and now are related to perhaps half the members of the Kiowa Tribe.
15. Many of the family still live in sight of Mount Scott and Mount Sheridan.

B. Copy the following sentences and insert adjectives for each noun.

Examples: A meadow lay beyond the camp.

A fertile, green meadow lay beyond the Pawnee camp.

1. The Indians roamed the prairie.
2. A dog trailed the group of children to the creek.
3. The tribe is noted for its deeds.
4. A warrior is known by his deeds in battle.
5. For years Cochise, the leader of the Apaches, and his band held the army at bay and waged a war throughout Arizona.
6. Ten Bears was a Comanche Chieftain in the period following the war.
7. A chief of the Cheyennes was Black Kettle.
8. A school will have tradition or reputation.
9. The plains were the home of tribes.
10. The Indians built huts.

C. Copy the following sentences, underlining all adjectives and identifying their type above the word.

1. The first tribe of Plains Indians to arrive on the great plains was the Pawnees.
2. Those hides will be tanned into some beautiful robes.
3. The wounded warrior stumbled into the peaceful camp and created a great commotion.
4. Which battle weapon was more commonly used?
5. The Plains Indians became expert horsemen.
6. In earlier times most of the Plains Indians lived in mountanous or wooded areas.

Personalization:

A. Write a letter to a friend in another town or state. Try to describe the day you arrived at the boarding school.

B. Underline all adjectives in your letter and identify their type by writing the type above the word.

(numeral)
Example: The **1st** day I arrived at Riverside I was scared.

EVALUATION:

A. If we did not have the word adjective, what name would you use? Think of a name that describes what the word contributes to the sentence.

B. Tape record a conversation with a friend. Listen to the tape to determine which types of adjectives you use most. Make a list as you listen; then categorize and count.

Example: Descriptive, Comparative, Limiting

RESOURCES:

McClung, Paul. *Lawton Constitution*. Lawton, Oklahoma.

Allen, Sue. Riverside Indian School, Anadarko, Oklahoma.

DESCRIPTIVE

CONCEPT:

A descriptive adjective gives some quality or attribute of the noun or pronoun it modifies.

PRESENTATION:

Descriptive adjectives give colorful details which allow the reader to form a mental picture of the person or object.

Example: **Lower** range, **treacherous** rifts, **singing** pines, **glittering** icicles, **gloomy** woods.

APPLICATION:

Activities:

On your paper copy the following sentences and underline all the descriptive adjectives in the article "Quoetone Descendants."

Quoetone Descendants

1. Jimmy Quoetone worked as a government surveyor.
2. He worked at the Indian agency at Anadarko for $15 per month.
3. He became a cattleman and also grew one of the best orchards anywhere.
4. He married Bacobeah, and as was the Kiowa custom, also married the younger sister of his wife, Mattonesaw.
5. Jimmy was the proud father of twelve children.
6. In 1956, Jimmy died at the old age of 101 years and is buried in the Mount Scott Kiowa Cemetery.

7. His descendants are prominent in vocations from nursing to banking to college professors.
8. His fifty-two grandchildren have earned an amazing total of thirty-nine degrees in higher education.
9. Dr. Bud Sahmaunt, a prominent Indian educator is a professor at Oklahoma City University.
10. Reeves Nahwooksy is a respected professor at the University of New Mexico.
11. Jim Quoetone, Superintendent of Schools at Warner, Oklahoma is active in Indian education.
12. Rita Gaddy is an excellent teacher in the Elgin Public Schools.
13. Debbie Quoetone is a popular teacher in the Walters Public school.
14. Spencer Sahmaunt, an Education Specialist with the BIA in Portland, Oregon, is also a prominent Indian educator.
15. Earl Yeahquo, an Education Specialist with the BIA in Anadarko, is also an avid golfer.
16. Ace Sahmaunt, former tribal chairman of the Kiowa tribe, is now a school principal.
17. Luke Toyebo, an Education Specialist with the BIA in Anadarko, also diligently works to preserve the Kiowa language.
18. Jimmy would be proud of his descendants gathering at the old campground with its big trees and clear waters.

Personalization:

Write the major developments in the history of your family in 10 sentences. Use colorful, descriptive adjectives.

Courtesy of Beverly Gerard

EVALUATION:

Copy and use the family tree model to trace your roots.

RESOURCES:

Allen, Sue. Riverside Indian School, Anadarko, Oklahoma.

McClung, Paul. *Lawton Constitution*. Lawton, Oklahoma.

Oklahoma Historical Society Archives, Oklahoma City, Oklahoma, State Capitol Complex.

Whorton, Julian. Concho Indian School, Concho, Oklahoma.

ADVERBS

CONCEPT:

An adverb is a word that modifies a verb, an adjective, or another adverb.

PRESENTATION:

There are eight types of adverbs.

An **adverb of time** asks or answers the question "of when, how long, or how often."

Example: **Then** they saw the canoe come down the river.

An **adverb of place** asks or answers the question, "of where."

Example: Wait for us **here**.

An **adverb of manner** asks or answers the question, "of how ."

Example: The player hit the drum **hard**.

An **adverb of degree** answers the question, "of how much? "

Example: The war dancers danced **very** fast.

An **adverb of assent** presents an affirmative answer to an asked or implied question.

Example: **Yes**, I am looking forward to the Sundance.

An **adverb of cause** involves the question, "of why."

Example: **Why** do Indian families have "give aways"?

An **adverb of dissent** presents a negative answer to an asked or implied question.

Example: **No**, I have **not** read the treaty.

Note: Frequently in dialogues, **yes**, **no**, and other adverbs of assent or dissent stand alone as elliptical sentences.

An **adverb of comparison** has three degrees:

The **Positive** degree is used when there is no comparison.

Example: low

The **Comparative** degree is used when two things are compared. (er; more)

Example: lower

The **Superlative** degree is used when more than two things are compared. (est; most)

Example: lowest

Positive	Comparative	Superlative
fast	faster	fastest
slowly	more slowly	most slowly
sincerely	more sincerely	most sincerely
well	better	best
badly	worse	worst

APPLICATION:

Activities:

A. On your paper correct all adverbs in the following sentences and explain each revision.

1. He fought long and faithful.
2. She danced so good that she was chosen a lead dancer.
3. Knowing that the general spoke false, the chief smiled sarcastic.
4. The captive felt miserably in the guardhouse at Ft. Sill.
5. Winnie Poolaw talked proud of her Delaware heritage.

B. On your paper write sentences about your tribe, containing:

1. Adverbs modifying verbs
2. Adverbs modifying adjectives.
3. Adverbs modifying other adverbs.

C. On your paper match these word groups with the type of adverb that they best illustrate.

1. Adverbs of time	a) boldly, easily, quietly
2. Adverb of dissent	b) aye, yes, affirmative
3. Adverb of manner	c) too much, not enough, so slow
4. Adverb of cause	d) none, negative, no
5. Adverb of place	e) because, why, how
6. Adverb of assent	f) many moons, today, now, forever
7. Adverb of degree	g) here, there, beyond, above, beneath

D. Find and make sentences with five adverbs of each seven types named in Exercise C.

E. On your paper underline the adverbs in the following sentences.

1. Spotted Tail wanted badly to go on the raid.
2. How much he wanted to go!
3. Silently, determinedly he set off on his own.

4. The young man boldly rode into the Arapaho camp.
5. Quickly and cooly he untied the pony and walked briskly toward the trail.
6. In the confusion Spotted Tail easily escaped unharmed.
7. When the older warrior saw the prized horse, he questioned the boy closely.
8. Finally the scouts understood and were very pleased.
9. They proudly had the boy ride ahead of them.
10. The brave boy was a warrior at last!

F. On your paper write an adverb that you think completes the thought of the sentence.

It seemed to Three Toes that the rain fell____and____. He was cold and hungry. Not only that, but the old wolf was ____ ____to outrun the rabbit. He thought____. ____could he trap the rabbit? ____ ____he grinned ____ . He had thought of a way. He knew that rabbits ____ran in circles. The cunning old wolf would start after the rabbit, then stop. He would wait for the rabbit to come to where he started. Then he would grab him. He hoped ____that was how it would work out.

G. On your paper indicate whether the adverb tells **how, when, where, why,** or **to what degree.**

feeling low	tell when
answer now	run silently
always ready	bead faster
walked away	cry alone
clearly seen	climb better
very tired	shoot straighter
too small	fell too short
come back	stray far
wait outside	return again
early today	speak angrily

H. On your paper complete the sentence and underline the verbs in each sentence. Write **ADV** above each adverb.

1. Begin setting up the tipis immediately.
2. Place your symbols colorfully on the skin.
3. The chief spoke sadly.
4. Tall Bear and Walking Stick are very proud.
5. He fought savagely.
6. The village was practically deserted.
7. Listen carefully to what I must say.
8. We have barely begun to fight.
9. The arrowmaker labored steadily at his task.

10. Walking Stick shouted loudly to his fellow warriors.
11. You must join the hunt again.
12. The buffalo are always on time.
13. They have not returned yet.
14. Suddenly dust was around them.
15. The old chief was almost finished speaking.

I. On a separate sheet of paper copy and complete the chart of adverbs of comparison.

Positive	Comparative	Superlative
calm	louder	best
bad	more often	happiest
fast	quicker	shortest
soon	stronger	smallest
bold	sadder	
close		

Personalization:

A. On a separate sheet of paper make a list of adverbs you use most frequently.

B. Use *Roget's Thesaurus* to identify other adverbs with the same meaning (synonyms).

EVALUATION:

List the advantages of using colorful, specific adverbs.

RESOURCES:

Morehead, Albert H. *Roget's Thesaurus*. New York: New American Library, Inc., 1962.

BIA Indian Curriculum team, Anadarko, Oklahoma.

Thompson, Rupert. Riverside Indian School, Anadarko, Oklahoma.

CONJUNCTIONS

CONCEPT:

A conjunction is a word which connects words or groups of words.

PRESENTATION:

There are three basic types of conjunctions:

Coordinating conjunctions connect words or groups of words which are of equal value in the sentence. Common examples are: and, or, and but.

Examples: John *and* Mary dance well.

Rolling Thunder rode his horse, *but* did not sing.

You may build the fire *or* go for water.

Correlative conjunctions consist of two words. Some common pairs or words are: either/or, neither/nor, both/and, not only/but also.

Examples: *Neither* Bryant *nor* Grant wanted to leave the Indian Fair so soon.

In the ladies' cloth dress contest, *both* Bryant *and* Grant voted for a pretty shawl.

Subordinating conjunctions are used to introduce a subordinate or dependent clause. Some examples include: after, although, because, before, if, in order that, since, than, that, until, unless, when, where, and while.

Examples: *After* the contest was over, Jerald put his feathers back in the suitcase.

Anthony finished two drum sticks *before* the day was half over.

APPLICATION:

Activities:

Copy the following sentences and underline all conjunctions. Place parentheses around the word or word groups connected. Indicate whether the conjunction is coordinating, correlative, or subordinating.

1. Jerald and Anthony are straight dancers.
2. Before he left for Fresno, Jerald's family held a dance for him.
3. His brother, Anthony, and sister, Jackie, prepared the evening meal.
4. Both Jerald and Anthony enjoy playing basketball almost as much as dancing.
5. Jerald's two best going away presents were fully beaded moccasins and Dr. J.'s favorite athletic shoes.

Personalization:

Use a personal experience as a subject. Construct sentences which use types of conjunctions to tell the story. Underline the conjunctions and place parentheses around the parts connected.

EVALUATION:

What do you see as the biggest advantage of using conjunctions?

Before you answer this question, go through a tribal newsletter article or magazine article to determine if there are any sentences which do not have conjunctions. What were the results of your search?

RESOURCES:

Grant, Marta. Ft. Sill Indian School, Lawton, Oklahoma.

Tribal Newsletter.

INTERJECTIONS

CONCEPT:

An interjection is a word that shows sudden feeling or emotion.

PRESENTATION:

An interjection is followed by an exclamation point unless it is a mild interjection, in which case it is followed by a comma. Usually the interjection does not function as a basic sentence part.

APPLICATION:

Activities:

A. Copy and punctuate the following sentences correctly. Circle all interjections. Capitalize letters when necessary. Each sentence contains at least one interjection.

Examples: The Kiowa girls swung out over the creek on a grape vine. "Whee! This is fun!"

Oh, Letitia, where are you?

1. Whew the sun is hot
2. Brr I'm freezing
3. Oh Delphine look at the rainbow
4. Ouch your horse is standing on my foot
5. Zing the arrow whizzed by
6. Without a warning the mountain came tumbling down roar rumble crack
7. Slam the limb fell to the ground
8. Rip a slit appeared in the back of the teepee

9. Uh-oh I dropped my fan
10. Bang the rifle discharged
11. Splat Hiawatha dropped the pumpkin
12. Yum fried squash is tasty
13. Hyah get up my little paint pony
14. Tinkle tinkle the wind chimes moved in the breeze
15. No I don't want corn and pumpkin

Personalization:

A. Ask your friends what interjection is most common in your vocabulary.

B. How effective is your use of this interjection? What reaction do you get from others?

EVALUATION:

Defend the necessity of interjections in a short paragraph.

RESOURCE:

Grant, Marta. Ft. Sill Indian School, Lawton, Oklahoma.

NOUNS

A DEFINITION

CONCEPT:

Nouns are names of persons, places, things, qualities, and actions.

PRESENTATION:

There are five types of nouns.
Names of Person: Geronimo, Quannah Parker, Lonewolf
Places: Anadarko, Washita, Concho
Things: canoe, fry bread, blankets
Qualities: bravery, courage, loyalty
Actions: hunting, tanning, fishing

APPLICATION:

Activities:

List on a separate sheet of paper each word used as a noun in the following selection from *Contemporary American Indian Leaders* by Marion E. Gridley. Indicate whether the noun describes a person, place, thing, quality, or action.

1. The reservation policy was established in 1786.
2. By 1890 there were approximately 162 Indian reservations, mainly west of the Mississippi.
3. Many of the Indian leaders of that time saw the futility of trying to combat the whites who held the reins of power.
4. Indian leaders advocated to their people that children must be sent to school, that the new way would be best, and that Indians should accept the changes.
5. Among these outstanding Indian leaders were such men as Quanah Parker of the Comanches, Geronimo of the Apaches, Ouray of the Utes, and Chief Joseph of the Nez Perce.
6. All of these leaders had been warriors of great ability; now they set the example for their people tin ways of peace.
7. Progress was slow, however, and the general attitude seemed to be that Indians could not be educated beyond menial levels.
8. Indians were not encouraged by whites, or by their own people, to try for higher attainment.
9. Without money and without the educational background, it was extremely difficult for an Indian to enter college, or to advance, even if he did enter.
10. By 1936 the few who had gone forth entirely on their own effort, and who made marks of distinction, were the true trail blazers.
11. It was they who carried the banner of Indian ability to accomplish, and who pounded a wedge into the wall of stereotype which could have defeated them.
12. They were "eagle people" who flew to the heights, braving the storms and the winds at great sacrifice.
13. They were respected and admired by the white society, looked to with hope by some Indians, and thought of as "turncoats" who had become white and forsaken their Indian heritage by others.
14. During this time, those Indians who had gone to college could be counted on the fingers of the hand.
15. Nevertheless, those few were trail blazers and certainly influential in reversing the opinion of whites that Indians should not be educated beyond their ability to comprehend—without any definition of what the "ability to comprehend" actually was.

Personalization:

Read an article in a tribal newspaper and list all the nouns on a sheet of paper.

EVALUATION:

Identify the type for each noun in the previous list person, place, thing, quality or action.

RESOURCES:

Gridley, Marion E. *Contemporary American Indian Leaders*. New York: Dodd, Mead & Company, 1972.

BIA Indian Curriculum team, Anadarko, Oklahoma.

CASE

CONCEPT:

Case is the form of a noun that shows its relation to the rest of the sentence.

PRESENTATION:

There are three cases: nominative, objective, and possessive.

A. **Nominative Case** is used when a noun is the subject of a verb.

Example: The **Otoe** and **Missouri** are remnants of numerous warlike nations.

The nominative case is used when a noun is a predicate nominative.

Example: Sharrmonekusse was a young and gallant **warrior**.

The nominative case is used when a noun is used with a participle to form a phrase grammatically separate from the rest of the sentence.

Example: The **rain** having stopped, the young brave continued his pursuit.

The nominative case is used when for the name of a person, place, thing, or idea spoken to. It is then called the **nominative of direct address.**

Example: Wait, fellow **tribesmen**, before you act rashly. (The nominative of direct address is set off from the rest of the sentence by a comma or commas).

The *nominative* case is used when the noun is in apposition to a noun in the nominative case.

Example: Daniel Sahmaunt, former **superintendent** of Chilocco Indian School, was born in Meeks, Oklahoma. Superintendent is in apposition to Daniel Sahmaunt which is in the nominative case.

B. **Objective Case** is used when a noun is the direct object of any part of a transitive verb.

Example: The warrior loved **sincerity** and **truth.**

The *objective* case is used when the noun is an objective complement.

Example: The Chief showed his **son** a newly made arrow.

The *objective* case is used when the noun in the indirect object of a transitive verb.

Example: The people elected Lonewolf **chief** of the tribe. (Chief completes the meaning of Lonewolf which is the direct object).

The *objective* case is used when a noun is the subject of an infinitive.

Example: The Poncas invited the **General** to speak.

The *objective* case is used when the noun is in apposition to a noun or pronoun in the objective case.

Example: The council was composed of the two tribes, **Otoe** and **Pawnee.** (**Otoe** and **Pawnee** are in apposition to *tribes* which is in the objective case).

C. **Possessive Case** of a noun denotes ownership.

When the nominative form of a noun, either singular or plural, ends in any letter other than *s*, add an apostrophe and an *s* to form the possessive case.

Examples:

Nominative	**Possessive**
child	child's
children	children's
man	man's
men	men's

When the nominative form of a noun, either singular or plural, ends in **s**, add an apostrophe to form the possessive use.

Examples:	**Nominative**	**Possessive**
	boys	boys'
	girls	girls'
	warriors	warriors'

Sometimes when a noun ends in an **s** sound rather than in the actual letter *s*, the possessive case may be indicated by the mere addition of an apostrophe.

Example: conscience'

It is customary to restrict the use of the possessive case to nouns denoting living beings; however, there are exceptions.

Example: ten **cents'** worth, **month's** salary, and **goodness'** sake.

APPLICATION:

Activities:

A. **Nominative Case:**

Identify the types of nominative nouns in the following sentences.

1. The *Amerindians* survived in the Americas.
2. The Amerindians were spear-carrying and fur-weaving *people*.
3. The *Amerindians* having hunted, the warriors used animal fur to make clothes.
4. Wait, *Amerindinas*,before you use the spears.
5. The Amerinidans, spear-carrying and fur-weaving *people*, settled in the Americas.

B. **Objective Case:**

1. In the following selection from Grant Foreman's *The Five Civilized Tribes* list the nouns used in the objective case as direct objects.

> As our aborigines are disappearing into oblivion a few of them have tenaciously retained a place in the progress and culture of the country. Five great tribes of Indians from time immemorial occupied the land that now comprises most of what are known as the Southern States. At an early day white settlers from the East coveting this beautiful country began pushing their settlements into it.

2. In the following sentences list the nouns used in the objective case as indirect objects:

   a. The Choctaws showed the sheriff a newly dug grave.
   b. The Princess bought her mother a beautiful buckskin dress.
   c. The warriors asked the chief many questions.
   d. The Comanches gave the Spaniards a ferocious battle
   e. The soldiers gave the Indian children candy.

3. Using each of the following nouns, write one sentence using the nouns in the absolute phrase, a nominative of address, and in apposition.

Choctaw	Cherokee	Seminole
Creek	Kiowa	Otoe
Apache	Comanche	Shawnee

C. **Possessive Case:**

List the possessive forms of the nouns listed below:

Wild Cat	nation	scout
warriors	tribe	princess
teepee	emigrants	boy
Osage	Artus Fixico	journey

Personalization:

Read "Tonekei Speaks" in *The Oklahoma Journal*. Copies of *The Oklahoma Journal* can be found in your local library. List the nouns in his column.

EVALUATION:

Identify the case of each noun in the article.

RESOURCES:

From *The Five Civilized Tribes*, by Grant Foreman. Copyright © 1934 by the University of Oklahoma Press.

BIA Indian Curriculum team, Anadarko, Oklahoma.

CLASS

CONCEPT:

There are six different classes of nouns.

PRESENTATION:

The six classes of nouns are:

Common nouns do not refer to a particular person, place or thing. Common nouns are not capitalized.

Examples: arrow, basket, shawl, teepee, hogan

Proper nouns are names of specific persons, places, or things. They are always capitalized.

Examples: Little Big Horn River, Scott Momaday, Kiowa, Comanche

Collective nouns are names of groups or collections.

Examples: tribe, clan, nation

Compound nouns are names that can be written as two separate words, hyphenated as one, or written as one.

Examples: Sac and Fox, headdress, and Cheyenne-Arapaho

Concrete nouns are names that can be seen and touched.

Examples: fire, bows, arrows

Abstract nouns are names of ideas, qualities, and relationships.

Examples: justice, bravery, trustworthiness

APPLICATION:

Activities:

A. List each noun in the following paragraph and indicate whether it is a proper, or common. Use the abbreviation *P* for proper and *C* for common above the nouns.

The following passage is reprinted by permission from *The Way to Rainy Mountain* by N. Scott Momaday.

> I like to think of her as a child. When she was born, the Kiowas were living that last great moment of their history. For more than a hundred years they had controlled the open range from the Smokey Hill River to the Red, from the headwaters of the Canadian to the fork of the

Arkansas and Cimarron. In alliance with the Comanches, they ruled the whole of the southern plains. War was their sacred business, and they were among the finest horsemen the world has ever known . . .

B. When you complete this exercise, read the entire book by N. Scott Momaday.

C. Read the following passage from *I Have Spoken: Americans History Through the Voices of the Indians* complied by Virginia Irving Armstrong and make a list of collective nouns and compound nouns.

Wild Horse, the Pawnee, at the Fort Leavenworth council in 1833, stated, "I have promised to the Delawares the friendship of my tribe . . ."

Kannakuk, Kickapoo prophet, addressing General William Clark in 1927 stated, "He (the Great Spirit) told me that the lands belong to Him, that no people owns the land, that I was not to forget to tell this to the white people when I met them in council . . ."

Tecumseh, Shawnee chief, in one of his travels, 1809-1811, deep in southern forests, in the interests of forming an Indian confederation stated, "I leave Tuckhabatchee directly and go straight to Detroit; when I arrive there, I shall stamp my foot on the ground and shake down every house in Tuckhabatchee." (Oddly enough, about the time Tecumseh reached Detroit, an earthquake tumbled the lodges in Big Warrior's village.)

Tecumseh in 1810 faced Governor W.H. Harrison to bitterly protest the land sales of 1805-1806 stating, "From my tribe I take nothing. I have made myself what I am. And I would that I could make the red people as great as the conception of my own mind . . ."

D. Read the following quotations taken from *I Have Spoken: American History Through the Voice of the Indians* complied by Virginia Irving Armstrong and make a list of abstract and concrete nouns. List each abstract noun and place the abbreviation "a" above it.

Red Jacket, Seneca, when aged and near death in 1830, tottered from lodge to lodge, paying a last ceremonial visit, to voice a final warning: "I am about to leave you, and when I am gone and my warning shall no longer be heard or regarded, the craft and avarice of the white man will prevail."

Handsome Lake, Seneca orator, half-brother of Cornplanter stated, "Whiskey is a great and monstrous evil and has reared a high mound of bones . . ."

Little Beaver, a Wyandotte, spoke in behalf of Crooked Legs, who was too old to make the trip to Philadelphia, "This makes us think the Great Spirit was speaking truth through you . . ."

Cornplanter, noted Seneca, led a raid on the Shaharric Valley in 1780, capturing his father (an Irishman), among others. "You are a prisoner and subject to the customs of Indian warfare; but you shall not be harmed . . . Have no fear . . ."

Old Tassel of the Cherokee tribe met at Long Island of Holston, July 1777, to negotiate a treaty, "Much has been said of the want of what you term 'civilization' among the Indians. Many proposals have been made to us to adopt your laws, your religion, your manners and your customs."

Personalization:

Select a passage from Virginia Armstrong's book *I Have Spoken: American History Through the Voice of the Indians*. List the nouns and identify the class of each noun.

EVALUATION:

List the nouns below on your paper and identify their type.

reverence	beauty	intelligence
chief	mother-in-law	maiden
Quanah Parker	water	hate
city	love	food
Tulsa	attitude	tribe
superintendent	horsechair	deerhide
Jimmy Baker	brain	wind
band	class	roar
school	society	Riverside
sister-in-law	Concho School	Ft. Sill

RESOURCES:

Reprinted from *The Way to Rainy Mountain*, © 1969 and by permission of the University of New Mexico Press.

Armstrong, Virginia Irving. *I Have Spoken: American History Through the Voice of the Indians*. Athens: Ohio University Press, 1971.

BIA Indian Curriculum team, Anadarko, Oklahoma.

GENDER

CONCEPT:

There are four types of gender used to make sex distinctions in nouns.

PRESENTATION:

There are four types of gender uses:

A noun is **masculine** in gender when the male sex is indicated.

Examples: man, boy, brave, chief, uncle.

A noun is **feminine** in gender when the female sex is indicated.

Examples: woman, girl, princess, aunt.

A noun is **common** in gender when the person or animal indicated may be considered either male or female, or when the noun includes individuals of both sexes.

Examples: buffalo, deer, crowd, family.

A noun is **neuter** in gender when it names an object without sex.

Examples: canoe, rock, trail, wigwam.

APPLICATION:

Activities:

A. Read the following selection from Alice Marriott's *Saynday's People*. Copy each noun and indicate the gender by placing *c* above each common gender and *n* above each neuter gender.

> Saynday stories are stories that the Kiowa believe and tell about how things got started and came to be. Saynday was the one, they say, who got lots of things in our world started and going. Some of them were good, and some of them were bad, but all of them were things that make the world the way it is.

B. Copy each masculine gender noun below and list its feminine counter part.

Example: chairman—chairwoman

hunter	man	chief	brave	son
buck	ram	boy	brother	grandfather

Personalization:

List twenty objects in your bedroom. (Bed, Window, etc.)

EVALUATION:

Sort the twenty objects into the following categories: feminine, masculine, common, and neuter.

RESOURCE:

Marriott, Alice. *Saynday's People*. Lincoln: University of Nebraska Press, 1963.

PERSON

CONCEPT:

Person refers to the change in form of a verb to show its agreement with the person of the subject, which may be the speaker (1st person), the person spoken to (2nd person), or the person spoken of (3rd person).

PRESENTATION:

Rules governing person are:

A **first** person noun names the speaker.

Example: We Indians have many problems to solve.

A **second** person noun names the person or object addressed.

Example: Come, little one, and tell me all about it.

A **third** person noun names the person or thing spoken of.

Example: The young men were speaking quietly, but there was a little glow of pride.

APPLICATION:

Activities:

A. On your paper list each noun in the selection from William Brandon's *The American Heritage Book of Indians*. Indicate the

person of that noun by placing (I) for first person, (II) for second person, and (III) for third person to the right of the noun.

> The Kansas, relatives of the Osage and Quapaw, as well as the Omaha and Ponca to their north, were prairie villagers, familiar during the mid-19th century to travelers along the eastern stretch of the Santa Fe Trail, and the men were always recognizable by their distinctive hair-cut; the Pawnee, village people living at the border line of prairie and plains, have been previously mentioned.

B. On your paper list and identify the person of the nouns in the following selection from Alice Marriott's *The Ten Grandmothers*:

1. "Miss Young Lake," he said, "your mother won't let you! "
2. "I, Eagle Plume," he answered, "have to think some about it..."
3. "I, Sitting Bear, live but I will not live forever."
4. "Mysterious moon, you only remain . . ."

Personalization:

List and identify the person of nouns in a recent letter you received.

EVALUATION:

In your reading during the next week, notice which noun person is used most often. Write a short paragraph indicating your explanation for this.

Example: "Third person noun is used most often because . . ."

RESOURCES:

© 1961 American Heritage Publishing Co., Inc. Reprinted by permission from *The American Heritage Book of Indians.*

From *The Ten Grandmothers*, by Alice Marriott. Copyright © 1945 by the University of Oklahoma Press.

BIA Indian Curriculum team, Anadarko, Oklahoma.

NUMBER

CONCEPT:

Number indicates whether the noun is one, singular, or more, plural.

PRESENTATION:

Rules governing number are:

A **singular** noun names one person, place or thing, or idea.

Example: camp, canoe, feather, and horse.

A **plural** noun is one which names more than one person, place, thing, or idea.

Example: camps, canoes, feathers, and horses.

Rules for forming Plurals:

The plural of many nouns is formed by the simple addition of *s* to the singular.

Example: camp (singular), camps (plural)

When a monosyllabic noun ends in *fe*, one sometimes changes the *f* to *v* in forming the plural.

Example: knife (singular) knives (plural)

The plural of some nouns is formed by the addition of *es* to the singular.

Example: hero (singular) heroes (plural)

When a noun ends in *y*, preceded by a consonant, one changes the *y* to *i* and adds *es*.

Example: ceremony (singular) ceremonies (plural)

When a monosyllabic noun ends in *f*, one sometimes changes the *f* to *v*, and adds *es*.

Example: thief (singular) thieves (plural)

A few words retain the Old English *en* plural.

Example: child (singular) children (plural)

Sometimes the internal structure of a noun is changed to form the plural.

Example: tooth (singular) teeth (plural)

Some nouns that are English by adoption form their plurals according to rules of their original language.

Example: datum (singular) data (plural)

Some nouns have the same form for both singular and plural.

Example: deer (singular) deer (plural)
sheep (singular) sheep (plural)

The plural of a letter, a figure, or a symbol is formed by the addition of an apostrophe and *s*.

Example: i (singular) i's (plural)
t (singular) t's (plural)

When a number is spelled out, no apostrophe is used with the plural.

Example: There are three nines in my Census number.

*When in doubt about the plural of a noun, consult the dictionary. Sometimes either of two plurals is permissible.

APPLICATION:

Activities:

Copy the following singular nouns and form the plural of each noun.

village	box	wharf	brave	pony	alumnus	referendum
virtue	lady	chief	1800	moccasin	datum	mouse
wife	tooth	king	baby	headdress	curriculum	dice

Personalization:

Write a paragraph describing the last Indian dance you attended. List all the singular nouns and their plurals.

EVALUATION:

List the singular nouns in one column and plural nouns in another in the following passage by Alice Mariott's *The Ten Grandmothers.*

1. Like most other plains tribes, the Kiowas developed a series of tribal palladia.
2. Among the Kiowas, these were ten medicine bundles known as the Ten Grandmothers.
3. The contents of the bundles are now unknown, although the bundles themselves still exist.
4. Because of their sacredness, even the guardians of the bundles were forbidden to open them.
5. Once a year the ten guardians carried the bundles into a ceremonial tipi.
6. A priest who had inherited the right, ceremoniously opened them, inspected the contents, cleansed them by prayer and ceremonial smoking, and closed them again.

7. The last man who had this right died in 1890.
8. The bundles had been opened for the last time.
9. Since then the "Ten Grandmothers" have been as sacred and as valued as ever.
10. Offerings and prayers are still made to them, but they have not been opened.

RESOURCES:

Marriott, Alice. *Saynday's People*. Lincoln: University of Nebraska, 1963.

BIA Indian Curriculum team, Anadarko, Oklahoma.

PREPOSITIONS

CONCEPT:

A preposition is a word which takes an object and connects that object with some other word in the sentence.

PRESENTATION:

Rules for using prepositions:

A **noun** or a **pronoun** used as the object of a preposition is in the objective case.

Example: Between *you* and *me*, there is no logic in his plan.

Quite frequently a word that is ordinarily an **adjective** or an **adverb** is used idiomatically as the object of a preposition.

Example: They sawed the canoe in *two*.

A **past participle** may be idiomatically the object of a preposition in such a sentence as the following.

Example: Too much was taken for *granted*.

The following is a list of some of the *most commonly used prepositions*:

in	with	before	within
on	since	after	without
at	like	between	about
to	into	among	over
of	upon	beside	under
by	through	beneath	above
for	until	except	during
from	against	toward	concerning

A **phrasal preposition** is a combination of words doing the work of a single preposition. Following is a list.

according to	by means of
because of	in spite of
on account of	in accordance with
together with	contrary to
with regard to	along with
apart from	as well as
instead of	in addition to

Certain words are used as either *prepositions* or **adverbs**. They are prepositions when they take objects. They are adverbs when, without objects, they simply indicate an idea like place or direction.

Example: He walked *in* his sleep. (preposition)
Walk *in*. (adverb)

NOTE: Do not use **due to** as a phrasal preposition. Correctly used, the word **der** is an adjective, clearly modifying a noun or a noun equivalent.

Awkward: **Due to** a defective rail an accident occurred.

Improved: **Because of** a defective rail an accident occurred.

Do not use **than** as a preposition, since it is properly a conjunction. After the word **different** use the preposition **from,** not the conjunction **than.**

Wrong: The Princess' method of solving the problem was different **than** the Chief's method.

Right: The Princess' method of solving the problem was different **from** the Chief's method.

APPLICATION:

Activities:

A. Copy the following sentences and underline the prepositions.

1. The Comanches were known for their great horsemanship.
2. To the Comanche the horse was considered a measure of wealth.
3. A man's prestige was acquired by being able to give away large numbers of horses.
4. Warriors returning from a successful raid with several horses gave them away.
5. Horse herds on the Southern Plains were very large.
6. In 1874, an estimate placed the number for several tribes as 14,800 per head.
7. One cannot speak about the superb horseman of the Plains without including the Comanches at the top of the list.

8. One of the most famous tribes of the Plains is the Cheyenne.
9. The Cheyenne formerly lived in Minnesota.
10. The Cheyenne men were noted for their bravery, and the women for their virtue.

B. Copy the underlined words in the following sentences from Mayball's *The Kiowas.* Indicate whether the word is used as a preposition or as an adverb.

1. The Kiowas and Comanches met, made peace and an alliance <u>for</u> concerted action.
2. Penatika, one <u>of</u> the divisions of the Comanche Tribe, had separated and moved south into Texas long before.
3. The date was probably <u>about</u> 1790.
4. <u>Then</u> Indians had never seen white men before.

C. Copy the following sentences from *Legend of Beaver Lake,* and underline the prepositions.

1. Beaver's home was in a cool lake.
2. Beaver took pity on him.
3. He warned Beaver to keep the fire burning.
4. He was too busy with a plot.
5. He grasped the rim of the lake.
6. Beaver spied Raven sitting on a cedar limb.
7. Wolf dug at the roots.
8. Raven perched on another limb out of reach of the other three.
9. At last the burden became light.
10. The water that fell became two great rivers that remain to this day.

D. Copy the following sentences on a separate sheet of paper and underline all prepositions and circle the object of the preposition.

Example: <u>In</u> the region <u>of</u> the Great Plains and prairies were many tribes <u>of</u> Plains Indians.

1. The culture of the tribes on the Great Plains has a striking association with the buffalo.
2. A band of "soldiers" within the tribe policed tribal members in the camp and on the hunt.
3. The flesh of the buffalo was the real staple of the Plains Indians.
4. To most of the Plains tribes, the introduction of the horse into their culture was a great fortune.
5. Prior to the arrival of the horse among the Plains tribes the dog was used to transport belongings.

Personalization:

A. Underline the prepositions in a letter addressed to you.

B. Underline the prepositions in an article in a newspaper or a tribal newsletter. Make a list of "most often used prepositions" based on the article.

EVALUATION:

Copy the following sentences from Marion Gridley's *Contemporary American Indian Leaders*, and underline the prepositions. Circle the object of the preposition and draw an arrow to the words it connects.

Example: In Indian culture, young men were held back from assuming the mantle of leadership.

1. Young Indian men could not express their views in council until they had gained stature as warriors.
2. Leadership belonged to the tried and the experienced.
3. Only the very outstanding, such as Tecumseh, Crazy Horse, and Osceola, became leaders in their youth.
4. Indian culture was based on a purely communal life.
5. Although the tribes varied greatly in custom, language, and costume, according to the environment in which they lived, the share-and-share alike philosophy was almost universal.

RESOURCES:

Gridley, Marion E. *Contemporary American Indian Leaders.* New York: Dodd, Mead and Company, 1972.

From *The Kiowas*, by Mildred P. Mayhall. Copyright © 1962, 1971 by the University of Oklahoma Press.

Primrose, Margaret. "Legend of Beaver Lake," *Indian Life.* Winnipeg: Mannitoba, Canada, 1979.

BIA Indian Curriculum team, Anadarko, Oklahoma.

PRONOUNS

A DEFINITION

CONCEPT:

A pronoun is a noun substitute.

PRESENTATION:

There are seven major kinds of pronouns:

Personal pronouns are direct substitutes for the name of a person speaking, the name of a person spoken to, or the name of a person, place, thing, or idea spoken of.

Example: 1st person—**I, we** (person speaking)

2nd person—**you, you** (person addressed)

3rd person—**he, she, it, they** (person spoken of)

Compound Personal pronouns end in self or selves.

Example: 1st person—**myself, ourselves**

2nd person—**yourself, yourselves**

3rd person—**himself, herself, itself, themselves**

Compound Personal pronouns have two uses:

Reflexive—refers to the subject of the clause or the sentence in which it stands.

Example: The young warrior brought the spear for himself.

Intensive—used in apposition with the noun to which it gives emphasis

Example: The Chief himself gave out the awards.

Impersonal pronoun "it" stands for nothing definite, its use being idiomatic.

Example: It is raining. It is cold. It seems to me.

Demonstrative pronouns point out objects or ideas.

Example: This is the one. That was the truth.

Relative pronouns refer to an antecedent, (to be explained elsewhere) introduces a subordinate clause, and joins this clause to the rest of the sentence.

Example: We admired leaders who can discern merit. He was a young brave whose wealth seemed unlimited.

Interrogative pronouns introduce a question.

Example: Who is your friend? Whose spear is this?

Indefinite pronouns do not individualize or make definite the person, place, thing, or idea for which it stands.

Example: "Many are called, but few are chosen". When all had gathered, it was easy to make a decision.

Reciprocal pronouns express a mutual relationship between or among individuals.

Example: The buffaloes killed each other. The members of the council respected one another's feelings.

*An antecedent is the noun or pronoun to which a personal, a demonstrative, a simple relative, or a reciprocal pronoun refers.

Example: The victory which the tribes won was decisive. (Victory is the antecedent of the relative pronoun which.)

APPLICATION:

Activities:

A. List the pronouns in the following selection from *Comanches*, by J.R. Ferrenback, underlining the word and writing *P* above each personal pronoun, *R* above each relative pronoun, and *I* above each indefinite pronoun.

> Men who lived so dangerously were and had to be deeply religious, although their beliefs were primitive, and according to their cosmogony, entirely practical. The thrust of the Nermernuk religion was to find the pattern for securing supernatural power and favor, the gift called puka or "medicine". The people never had time for abstract thought. Each individual was raised understanding what and who he was. His religion, which every person took with desperate seriousness, was an attempt to understand the spirit forces so that he might manipulate them, in order to survive and prosper.

B. On your paper list the demonstrative pronouns in one column and relative pronouns the sentences below.

1. The problems with which he was engaged left him little leisure time.
2. Those whom he admired received many tokens of his esteem.
3. Take these to the trading post that you noticed yesterday.
4. The princess brought me a piece of fry bread, but that was not the piece which I had wanted.

5. Many places which were once loved by the Kiowas who traveled are now desolate.
6. Give them all that the treaty allows.
7. Can you see this, or is the light that is shining through the window so strong that it blinds you?

Personalization:

Write a letter to a friend using *no* pronouns. Discuss as a class whether this activity was easy or difficult and why.

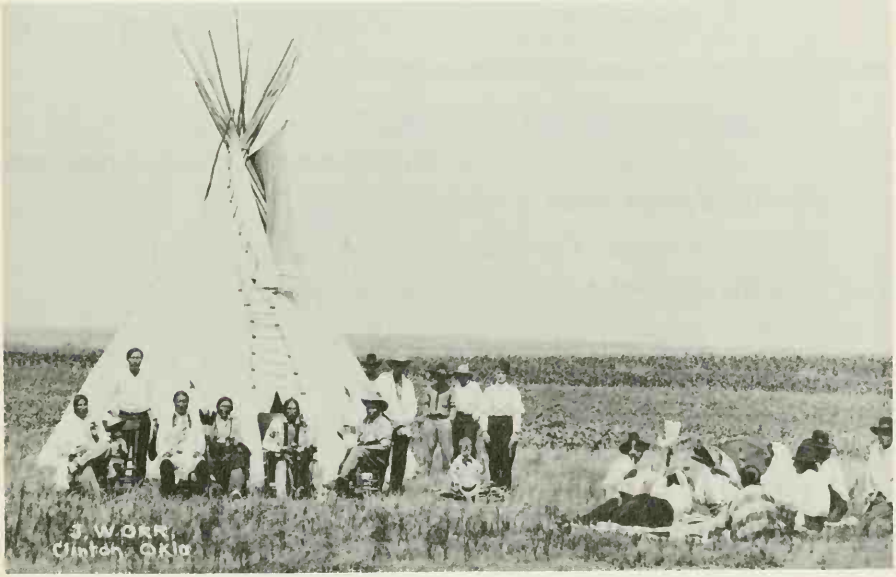
EVALUATION:

List and identify the type of pronouns in the following sentences:

1. **Who** won the war dance contest? With **whom** did **you** dance the "49"?
2. The trail **that** the Indians followed was a tortuous **one**.
3. **This** custom is observed to **this** day. **Those** Indians are **my** people.
4. The person **whom** he introduced is **our** tribal chairman.

RESOURCES:

Fehrenbach, T.R. *Comanches: The Destruction of a People*. New York: Random House, Inc., and Alfred A. Knopf, Inc. 1974.



Group of Cheyenne peyote worshippers near Clinton, Ok. 1915. Paul Goose in chair to right of tipi door. Photo courtesy of Western History Collections, University of Oklahoma Library.

CASE

CONCEPT:

Case refers to the form of pronoun that shows its relation to the rest of the sentence.

PRESENTATION:

There are three cases of pronouns.

The **nominative** case is used when the pronoun is:

The subject of any part of a verb (except the infinitive).

Example: **They** approached cautiously.

The compliment of a verb (subjective complement of a verb—subjective complement, predicate pronoun, or predicate nominative).

Example: It was **he**.

Used with a participle to form the nominative absolute construction.

Example: The little child gazed at the warrior, **he** being the first she had ever seen.

Used in direct address.

Example: Why are you standing here, **you** idlers?

The **objective** case is used when the pronoun is:

The direct object of a transitive verb.

Example: The friends **whom** we love are always welcome.

The indirect object of a transitive verb.

Example: The chief sent **him** a bell.

The object of a preposition

Example: By **whom** was the message sent?

The subject of an inifinitive.

Example: They wanted **him** to leave.

The **possessive** case of a pronoun is used to denote ownership.

Examples: **Whose** plans are those?
The bird flew from **its** nest.

Note: The only pronouns which use the apostrophe in forming the possessive case are pronouns ending in **one, body, else, other,** and **others.**

A pronoun which precedes a gerund (verbal noun) is in the possessive case.

Example: The young warriors objected to **their** postponing the battle.

APPLICATION:

Activities:

A. On your paper list the pronouns in the following sentences. Classify the pronouns by using the abbreviation **N** for nominative, **O** for objective, and **P** for possessive.

1. Watch the settlers for us while we plan the attack.
2. That is she, if you are looking for the lead dancer who performed so well in the pageant.
3. They asked for repeater rifles, that being the only kind which they were willing to buy.
4. Can you believe that she would take someone else's costume and never return it?
5. How we enjoyed visiting the elders. The visit was a treat to all who looked up to them.
6. Many can do that trick as well as he.
7. Who have you encountered that has a better right to rebel than they?
8. Let us look everyone in the eye to determine whose face shows some sign of guilt.
9. Whom did they invite to join the council?
10. Can't those who belong to our tribe help one another every day?
11. It used to be considered dishonorable to act like them.
12. Whoever is caught will be convicted.
13. Let's see each other often.
14. Whose warbonnet was that?
15. Whom do you want to see?

B. On your paper chose the correct form of the pronoun for each sentence.

1. Between the old chief and (he, him) there was no comparison.
2. (Who, Whom) are you going to vote for?
3. (Whoever, Whomever) they elect will receive my loyal support.
4. (Whoever, Whomever) he was, he acted strangely.
5. Bearskin asked his brother and (I, me, myself) to help him make the canoe.
6. The owl broke (its, it's) wing trying to escape from the cage.
7. He will appoint (whoever, whomever) seems most capable of serving the tribe.

8. He will appoint (whoever, whomever) the council names.
9. They found the young captive (who, whom) had been kidnapped.
10. They promised (we, us) Indians the privileges of all citizens.

Personalization:

Chose an article from the vertical file in your library on a contemporary Indian person. List the pronouns and identify them as either nominative, objective, or possessive.

EVALUATION:

A. On a separate sheet of paper supply the proper pronoun for the sentences below.

1. It was____.
2. ____do you think is dancing the "49"?
3. ____did they name?
4. ____did he say he met?
5. Hand this to____needs it.
6. Designate____you want.
7. The person to blame is____.
8. The tribal treasurer asked____for a report.
9. The Indians gave____permission.
10. What do you know about____?
11. The young Indian men saw____.
12. He saw Little Flower and____.
13. We all, the three officers and____attended.
14. The war party took us, the soldier and____, prisoner.
15. ____killed the buffalo.
16. Only two warriors, Little Bull and____, survived the skirmish.
17. We, Little Bull and____, are the only survivors.

RESOURCE:

BIA Indian Curriculum Team, Anadarko, Oklahoma.

GENDER

CONCEPT:

Gender indicates sex.

PRESENTATION:

Pronouns indicate three genders:

Masculine refers to male

Example: **He** was a warrior.

Feminine refers to female.

Example: **She** was a princess.

Neuter is without sex.

Example: The plane regained **its** altitude.

APPLICATION:

Activities:

On your paper list the appropriate pronoun for the blanks below.

1. Osecola has warned____people of danger.
2. The Kiowa Council changed____rules.
3. Riverside Indian School opens____doors to Indians from all tribes.
4. Mrs. Eliza Ross dedicated____life for the Indian people.
5. Mrs. Nancy Adair received the silver cup for____homemade cloth.
6. The Indian warrior must take care of____horse.
7. The young maiden offered____prayer to the great Spirit.
8. The tree has lost____leaves.

Personalization:

Read a traditional Indian oratory. (Check with your librarian.) Make a chart classifying the pronouns.

Example: **Masculine** **Feminine** **Neuter**

EVALUATION:

Use the pronouns listed in your chart to write an original speech using the same theme as the oratory.

RESOURCE:

BIA Indian Curriculum Team, Anadarko, Oklahoma.

PERSON

CONCEPT:

Person denotes the speaker (first person), the person spoken to (second person), or the person spoken of (third person).

PRESENTATION:

The person of a pronoun has three forms.

	Singular	**(Plural)**
First	I	We
Second	You	You
Third	He, She, It	They

APPLICATION:

Activities:

List the pronouns below and identify the person of the pronouns as first, second, or third.

1. As **they** watched the canoe jerk over the rapids, **it** lurched forward throwing the riders overboard.
2. The little princess cried **herself** to sleep before **her** mother returned.
3. Far from hurting **himself** in the eyes of his tribesmen, the chief rose in **their** estimation.
4. The councilmen **themselves** knew that **they** had made a mistake.
5. The brave warrior said, "Make **me** an example if **you** wish."

Personalization:

Select your favorite passage from *Touch the Earth* and identify the personal pronouns as first, second, or third person.

EVALUATION:

List the nouns and the pronouns in the following selection. Identify the pronouns as first, second, or third person. The following passage is taken from *The Way to Rainy Mountain*, by the 1969 Pulitzer Prize winner, N. Scott Momaday.

> I like to think of her as a child. When she was born, the Kiowas were living that last great moment of their history. For more than a hundred years, they had controlled the open range from the Smokey Hill River to the Red River, from the headwaters of the Canadian to the fork of the Arkansas and Cimarron. In alliance with the Comanches, they had ruled the southern plains. War was their sacred business, and they were among the finest horsemen the world has ever known . . .

When you complete this exercise, read the entire book by N. Scott Momaday. Check the library for this book and others by this author.

RESOURCES:

Reprinted from *The Way to Rainy Mountain* © 1969 and by permission of the University of New Mexico Press.

McLuHan, T.C. *Touch the Earth.* New York: A. & W. Promotional Book Corporation, 1971.

NUMBER

CONCEPT:

Number indicates how many.

PRESENTATION:

There are two numbers:

Singular denotes one.

Example: **I** saw the beautiful sunrise.

Plural denotes more than one.

Example: **We**, also, saw the beautiful sunrise.

APPLICATION:

Activities:

On your paper, classify the underlined pronouns as singular (S) or plural (P).

1. That tribe of Indians moved <u>themselves</u>; they were not ordered here.
2. The Indians prized their horses and considered <u>them</u> very valuable.
3. Two braves, White Feather and <u>he</u>, were the winners of the pony race.
4. <u>Anyone</u> <u>who</u> does not plan to attend the ceremony is to write his name here.
5. Father, did <u>you</u> know that Tomasa, a Mexican captive, returned to the Comanches after a long flight?
6. <u>They</u>, the chief and the medicine man, were the only persons allowed.
7. <u>Who</u> left <u>his</u> costume at camp after the ceremony?
8. Members of the brave's family helped bring gifts to the tent of the maiden's parents so <u>he</u> could gain <u>her</u> hand in marriage.
9. <u>He</u> drew <u>his</u> bowstring tightly in preparation for his hunt.
10. Each of us should show <u>her</u> appreciation of kindness.

Personalization:

Write a one paragraph summary of the history of your tribe or of your family. Underline and identify all pronouns indicating number.

EVALUATION:

List all pronouns which indicate gender in the concluding paragraph of *Black Elk Speaks.*

And so it was all over.
I did not know then how
much war ended . . . . .
The sacred tree is dead.

RESOURCES:

BIA Indian Curriculum Team, Anadarko, Oklahoma.

Neihardt, John. *Black Elk Speaks.* Lincoln: University of Nebraska Press, 1961.

VERBS

A DEFINITION

CONCEPT:

A verb has voice, mood, tense, and number.

PRESENTATION:

The properties of a verb are:

Voice is the change in form of a transitive verb to show whether the subject is the doer or the receiver of the action.

Doer of the action is found in **active** voice.

Example: He **shot** the buffalo. (The subject, he, is the actor.)

Receiver of the action is found in **passive** voice.

Example: The buffalo **was shot** by him. (The subject, buffalo, is receiving the action.)

Mood shows the manner of action expressed by the verb.

Indicative mood states a fact or asks a question.

Examples: The boy **shot** the arrow. (Statement)

Did the boy **shoot** the arrow? (Question)

Imperative mood gives a command or makes a request.

Example: **Follow** your Indian heritage. (Command)

Subjunctive mood expresses an action or idea that is desirable, doubtful, or conditional.

Example: The young boy wishes he **were** canoeing.

The **tense** of a verb indicates the time of the action, condition, or state of being expressed.

Examples:	Present tense:	He paddles the canoe.
	Past tense:	He paddled the canoe.
	Future tense:	He will paddle the canoe.
	Present Perfect:	He has paddled the canoe.
	Past Perfect:	He had paddled the canoe.
	Future Perfect:	He will have paddled the canoe.

The **number** of a verb indicates how many people are doing the acting. If there is a singular subject, the verb must be singular. If there is a plural subject, the verb must be plural. The subject and verb must agree in number.

Example: The horses ran. (Plural)
The horse runs. (Singular)

APPLICATION:

Activities:

A. List underlined verbs and give their number and tense.

1. **Had** you **been feeling** ill before the Pow–wow?
2. We **shall have visited** them before the time of the battle.
3. The canoe **is being painted** by the young braves.
4. We **shall resume** the battle tomorrow.
5. You **do need** to make a good impression when you meet the Chief.

B. In the sentence "Ninety–nine chiefs and headmen of the tribe will go to the dance," give, on your paper the appropriate auxiliary verb for the meaning suggested in parentheses.

1. Ninety–nine chiefs and headmen of the tribe go to the dance. (They ought to for their own good.)
2. Ninety–nine chiefs and headmen of the tribe go to the dance. (They are able.)
3. Ninety–nine chiefs and headmen of the tribe go to the dance. (They have no choice.)

4. Ninety–nine chiefs and headmen of the tribe go to the dance. (It was a habitual action.)
5. Ninety–nine chiefs and headmen of the tribe go to the dance. (It is possible.)

C. Copy the sentences below and draw two lines under each verb. Label each verb as transitive active (TA) or transitive passive (TP),

1. The dancers will be judged by the member of the Chickasaw tribe who came from the East Coast.
2. The Chief was questioned by tribesmen who opposed his plan.
3. By whom was the headdress made?
4. Will you sponsor the lead dancer?
5. Throw a fast arrow and strike the target.

D. On your paper, give the correct form of one of the verbs in parentheses.

1. Why don't you (sit, set) beside me?
2. The (rise, raise) in temperature is causing the anxiety of the warriors to (rise, raise).
3. The Choctaw Medicine Man (sit, set) up the tent.
4. The treaty (lie, lay) on the table for three days.
5. Have you (rise, raise) the tent?
6. Someone has (lie, lay) another gift on the drums.
7. The old Chief (lie, lay) down and rested for a few minutes.
8. Watch the smoke (rise, raise) above the teepee.
9. I have (chose, chosen) this painting because it is a beautiful sunrise.
10. When the storm (come, came) up, the wind (blew, blowed) hard.

Personalization:

Write a short paragraph using this title: "My tribe is . . ." Keep the verbs in the active voice.

EVALUATION:

On your paper, write the correct form of the verb in parentheses.

1. The Chief insists that she (consult) another medicine man.
2. It is essential that young women (learn) to cook.
3. It is best that the tribe (teach) the children in their native tongue.
4. If I (be) he, I'd reserve judgment.
5. I wish that I (be) a warrior.

RESOURCE:

BIA Indian Curriculum, Anadarko, Oklahoma.

PRINCIPAL PARTS

CONCEPT:

A verb has three principal parts.

PRESENTATION:

The principal parts of a verb are the three forms from which all tenses are made. These three forms are the **present,** the **past tense,** and the **past participle.**

Example:	**Present**	**Past**	**Past Participle**
	Do	Did	Have Done

APPLICATION:

Activities:

A. List the verbs in the following sentences and identify the tense present, past, or past participle.

1. The Wichita house–type was made of grass.
2. These houses were entirely thatched from bottom to top.
3. Women did most of the work in the construction of a new house.
4. A large circle was drawn on the ground.
5. Crotched poles were planted at intervals around the circle.
6. The poles were joined together by other poles that were laid in the crotches.
7. A covering of thin willow poles was tied horizontally over the entire structure.
8. Bundles of grass were tied to the structure with additional willow poles.
9. Two poles were placed atop the house as a representation of the Gods of the four quarters of the earth.
10. Earlier houses were built with four doors or openings.

Personalization:

1. Write five sentences with a past tense verb about what happened to you last week.
2. Write five sentences using a present tense verb about what is happening to you now.
3. Write five sentences using a future tense verb about what you expect to happen next week.

EVALUATION:

On your paper, write the present tense of the underlined verbs.

1. The Indian camp contained no tables or chairs.
2. Who would have thought about that during these times?
3. The captured warrior would not admit his failure.
4. The Wichita man built that grass hut.
5. All the women wailed loudly in their sorrow for the Chief.
6. Did you know it was they who did this?
7. The tribal representative spoke on behalf of the tribe.
8. We were fortunate that he was our chairman.
9. The tribe whose history was the longest was often the most interesting.
10. She usually painted with vibrant colors of oil paint.

RESOURCE:

Allen, Sue. Riverside Indian School, Anadarko, Oklahoma.

TRANSITIVE AND INTRANSITIVE

CONCEPT:

A verb is a word that asserts the condition of its subject or tells how its subject acts or is acted upon.

PRESENTATION:

There are two types of verbs.

Transitive: A transitive verb is a verb that takes an object.

Example: His headdress **hid** his eyes (direct object).

Intransitive: An intransitive verb is a verb that does not take an object.

Example: The sun **shone** brightly (adverb).

Intransitive verbs are subdivided into two kinds:

Complete: She was stopped.
Linking: She was stopped immediately.

APPLICATION:

Activities:

List the verbs and classify them as transitive (T) or intransitive (I). If the verb is transitive, also list its object.

1. The young Indian studied art in Santa Fe, New Mexico.
2. They came to the fair with the fruits and vegetables which they had cultivated.

3. On close view, the supposedly handsome brave was an old weather–beaten man.
4. It is easy to be deceived by a smile.
5. Little reward will he receive if any.
6. Orvin Flyinghorse went home after he had won the match.
7. A thousand eager students awaited the opening day of school.
8. Great was his joy when the young princess won the award.
9. That evening she sang the *Lord's Prayer*, beautifully.

Personalization:

Write five sentences about your grandmother using intransitive verbs. Then rewrite the sentences using transitive verbs.

EVALUATION:

List and classify the verbs in the following sentences as transitive (T) or intransitive (I). If the verb is transitive, also list its object.

1. The Indians love the outdoor life and view it as a gift of the Creator.
2. The Indians of the Plains lived in teepees before the coming of the white man.
3. The teepees were made of poles and buffalo hides.
4. It was woman's work to erect the teepee and set up her household.
5. She built racks for her food and belongings, using poles in an upright position with small poles run across to make several sections, similar to a cabinet.
6. Bedding was placed next to the wall with longstem grass covered with buffalo hide as cushions.
7. A small strip of hide was placed behind the bedding to keep out the cold in winter.
8. Some women placed tanned hides in the teepee as rugs.
9. The women were very neat in keeping their teepees livable and comfortable.
10. The women kept house and gathered their own wood for their fires.
11. The men were the hunters, providing the food for the family.
12. The men also scouted for the next campsite as well as keeping an eye out for enemies.
13. He made his own bow and arrows every day in preparation for use, keeping his horses in readiness for any emergency.
14. An Indian always had his own horses and never borrowed from another man.
15. The children were disciplined to stay close to the teepees at all times.
16. The Indian children learned to respect the elders, especially their grandparents. They listened and learned from the elders of the tribe.

RESOURCES:

Kauahquo, Ernest. *Lawton Constitution.* Lawton Oklahoma, Oklahoma.

BIA Indian Curriculum Team, Anadarko, Oklahoma.

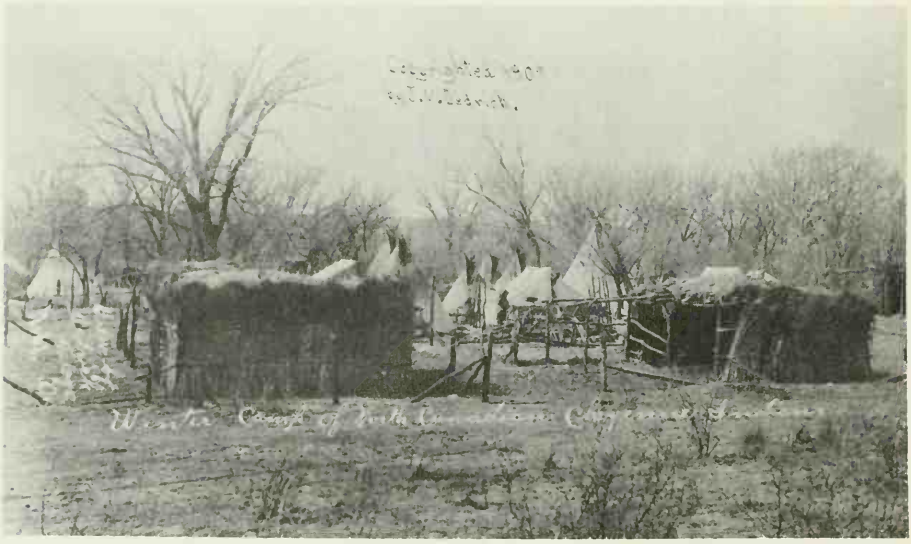


Photo courtesy of Western History Collections, University of Oklahoma Library.

COPULATIVE, AUXILIARY, PHRASAL

CONCEPT:

Verbs have three special types.

PRESENTATION:

The three special types of verbs are:

The **copulative** (or linking) **verb** is a verb that couples its subject with a predicate noun, predicate pronoun, or predicate adjective. It is always intransitive.

Example: Rev. Cyrus Byington **was** a zealous laborer.

An **auxiliary verb** is an assistant (or helper) verb. These verbs help the main verb tell what the subject is doing by asking a question, giving a command, or making a statement. There are twenty-three auxiliary verbs: am, is, are, was, were, be, been, has, have, had, may, must, ought, can, might, could, would, should, shall, will, do, does, and did.

Example: The Choctaw people **were dissatisfied** with the expenditure of the school funds.

A **phrasal verb** is any verb that is more than one word long.

Example: The graduate **will be leaving** Concho School.

APPLICATION:

Activities:

A. List the verbs in the sentences below and identify them by type.

1. Most of the Kiowa Society was structured around the warrior ideal.
2. Warfare was considered the most honorable pursuit.
3. A young man gained prestige by counting coup.
4. Coups were rewarded for several acts during wartime.
5. The most important coup was touching a live enemy.
6. Other important coups were charging an enemy while one's comrades were in retreat, rescuing a wounded member of a war party, being wounded, or killing an enemy.
7. Young warriors attending their first raids were called upon to hold the horses and to perform camp chores while enroute to and from an encounter.
8. If an individual proved himself in battle at an early age, he was given a title of respect, "Ketai."
9. Ketai means, "Warrior who has done a good job."
10. Outstanding bravery elevated an individual and he became eligible to join the Koitsenko.
11. The Koitsenko was composed of the ten bravest warriors of the tribe.

Personalization:

Write sentences about your own experiences, using the following verbs and phrases:

was	abide
did enjoy seem	arise
were won	appear
seem	raise
became	have been searching

EVALUATION:

List and identify the type of the verb in each of the sentences below:

1. The warriors left.
2. The princess braided her hair.
3. The tribes were friendly.
4. The medicine bundles had been opened for the last time.
5. Johnny Bench has hit the ball again!

RESOURCE:

BIA Indian Curriculum Team, Anadarko, Oklahoma.

VERBALS

CONCEPT:

Verbals are asserting words which are in the truest sense verbs but which also perform the duties of other parts of speech.

PRESENTATION:

There are three kinds of verbals.

Participles are forms of verbs that do the work of an adjective; they are verbal adjectives.

There are three forms of the participle: present participle, past participle, and perfect participle.

Example: being (present); been (past participle); having been (perfect participle)

Nominative Absolute Construction is a participle phrase containing a participle and the word it modifies. **Absolute** here means "independent." The phrase, in the words, has no grammatical connection with the rest of the sentence.

Example: His voice trembling with anger, he ordered us to leave. (The participle **trembling** modifies voice.)

Gerunds are forms of a verb that do the work of a noun; they are verbal nouns.

Example: **Canoeing** may be tiresome exercise.

Infinitives are forms of a verb frequently preceded by **to**, that perform the work of a noun, of an adjective, or of an adverb.

Infinitive Used as Nouns

Examples: **To sit** and **wait** was all that he could do.
(subject of a verb)

His intention was **to escape.**
(predicate noun)

The natives wanted **to be** rewarded.
(direct object)

Infinitive Used as Adjective

He had money **to spend**.
(**to spend** modifies money)

The news **to be released** is shocking.
(**to be released** modifies news)

Infinitive Used as Adverb

He went **to look.**
(**to look** modifies the verb went)

I am sorry **to have disturbed** you.
(**to have disturbed** modifies the adjective sorry)

Infinitives with Subjects

Nobody wanted her **to sing**.
(the pronoun **her** is the subject of the infinitive **to sing**)

Sign of the infinitive

She came **to** see us.
(when **to** is used as a part of an infinitive, it is called the sign of the infinitive)

APPLICATION:

Activities:

A. In this selection taken from Mildred Mayball's, *The Kiowas*, make a list of infinitives, gerunds, and participles.

> The Kiowas were apt pupils in learning the way of the Plains from the Crows. They made a permanent alliance with them about 1700, after the Crows had separated from the Hidutsa and long before the Dakotas came into

the Black Hills. The Crows seem to have given the Kiowas many cultural elements and intermarried with them. About 1765 the Kiowas got the "Tai-me," a fetish representing the Sun Dance medicine. They became typical plains tribes, using the horse and buffalo-skin tipi; having the Tai-me and medicine lodge or annual summer Sun Dance, individual medicine bundles, and soldier societies such as the Koitsenko, and subsisting mainly on buffalo which they hunted with the bow, arrow, and lance. A special sacred arrow lance (in Tangreadal's family) came from the Crow. Even after they had moved away, they would make visits back to the Crows and leave their children to visit for two or three years to keep up their old friendships. One of the Kiowa's later leading chiefs, Kicking Bird, was part Crow (his grandfather was a Crow Indian).

B. Use the words from the following list in a sentence first as gerunds, then as infinitives.

Gerunds	**Infinitives**
canoeing	to canoe
fighting	to fight
winning	to win
singing	to sing
complaining	to complain

Personalization:

Read an editorial from a tribal newspaper. List the verbals and identify them as participles, gerunds, and infinitives.

EVALUATION:

Write a response to the editorial using ten verbals.

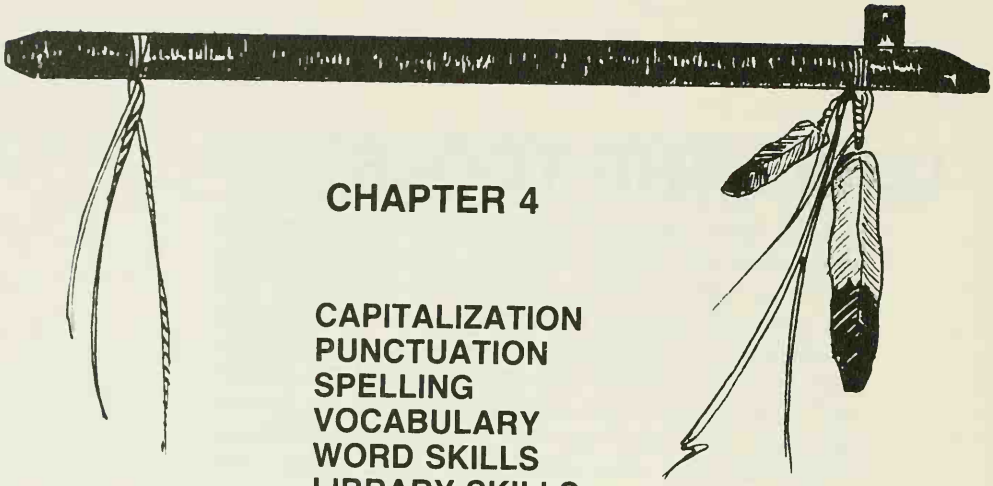
RESOURCES:

From *The Kiowas*, by Mildred P. Mayhall. Copyright © 1962, 1971 by the University of Oklahoma Press.

Seger, John. *Early Days Among the Cheyennes and Arapahoe Indian*. Washington: University of Oklahoma, 1934.

BIA Indian Curriculum team, Anadarko, Oklahoma.

USING THE TOOLS



CHAPTER 4

CAPITALIZATION
PUNCTUATION
SPELLING
VOCABULARY
WORD SKILLS
LIBRARY SKILLS

CAPITALIZATION

CONCEPT:

Capitalization follows rules.

PRESENTATION:

There are **twenty** specific rules for capitalization:

Begin every sentence with a capital letter.

Capitalize the names of clubs, associations, businesses, and other organizations.

Examples: Tiapian Society, North American Indian Women's Association, Indian Exposition, and National Indian Education Association.

Capitalize the names of particular persons and any titles, nicknames, or other epithets referring to them. Capitalize personifications for special effects. Do not capitalize words derived from proper nouns but having a specialized meaning, such as galvanized or saxophone.

Examples: Jim Thorpe, Concho Warriors, Red Sleeve, the icy breath of Winter, and pasteurize.

Capitalize common nouns or other words that are used as part of a proper name.

Examples: Haskell Indian Junior College, Coach Moore, Uncle Henry, KCA Stadium, and Redskin Theater.

Capitalize the names of all countries, nationalities, and races, and any proper adjectives derived from them. Exceptions are words no longer having a definite association with the proper nouns from which they come, such as china (when referring to dishes), morrocco (leather), etc.

Examples: England, Indian, Ponca girl, and Chinese customs.

Capitalize names of school subjects that come from the name of a country or a language. Capitalize names of other subjects only to indicate a specific course in some general subject.

Examples: English, Algebra I, and United States History.

Capitalize the names of the days of the week and of the months, but not of the seasons, except when they are personified.

Examples: Wednesday, February, winter, and the footsteps of Spring.

Capitalize personal pronouns (and other words) referring to the Deity, the Bible and its parts, and all religions, creeds, and religious denominations.

Examples: Deuteronomy, the Scriptures, God and His love, and Buddhism.

Capitalize titles of literary, musical, or art works, and magazines and newspapers.

Examples: *Way to Rainy Mountain*, "Indian Love Call," The Wassaja.

Capitalize the first word of every line of a poem.

Example: By the color of the sky that fateful day
The experienced warrior sensed what lay ahead.
But he knew he must follow the Indian way.
To protect his people, both living and dead.
—Thompson

Capitalize only the first word of a direct quotation.

Example: The tribal leader replied, "By tonight our people should know." "By tonight," the tribal leader replied, "We should know."

Capitalize the names of official departments of government. Capitalize the titles of officials when used with or in place of a proper name.

Examples: Is it true, Senator, that you saw the Secretary of the Interior? As a boy, he dreamed of becoming a senator.

Capitalize all important words in the names of treaties, legislative acts or bills, and other documents.

Examples: Treaty of Medicine Lodge and the General Allotment Act of 1887.

Capitalize the pronoun I and the vocative O.

Examples: As I've said, I was there.
It is my lady; O my love.

Capitalize the names of holidays and of notable events or periods in history.

Examples: Easter, Industrial Revolution, and Christmas.

Capitalize specific geographical names. Capitalize north, south, east, and west, and their derivatives only if they refer to a specific region.

Examples: Rocky Mountains, the Indian of the Northwest, Lake Michigan, the Isthmus of Panama, the lease north of ours, and Canadian River.

Capitalize nouns that show family relationship unless the noun is preceded by a possessive or other modifier and has no proper noun after it.

Examples: Ask Dad to tell you about his mother's childhood. This is Uncle Charley, my favorite uncle.

Capitalize the abbreviations for ante meridian and post meridian. Capitalize initials and other abbreviations if they stand for words that would be capitalized.

Examples: A.M., P.M., N.C.A.I. (National Congress of American Indians), and A.D.

Capitalize the names of specific man-made products, such as buildings and other structures, ships, planes, and trains. In brand or trade names, capitalize only the specific part.

Examples: the White House, the Mayflower, and we were served Coca-Cola drinks.

Capitalize the first word and all nouns in the salutation of a letter, and the first word of the complimentary closing.

Examples: Dear Madam, Sincerely yours, and Dear Grandfather.

APPLICATION:

Activities:

A. Rewrite the following sentences, supplying each needed capital letter. Check your papers in class and analyze your own errors.

1. the american indian exposition in anadarko opened august 18, 1937, with a parade of indians in full indian regalia.
2. the first indian fair parade was led by mayor williamson of the city of anadarko.
3. one of the first lawyers for the caddo indians was attorney hume.
4. the renowned jim thorpe, a sac and fox indian, played for the carlisle indians.
5. in 1881 geronimo and about a hundred apache fled to mexico.
6. while the sioux indians were making history at the battle of the little bighorn, the apache were involved in their own life and death struggle with american and mexican troops.

7. the cheyenne chief, black kettle, was involved with his people in the battle of the washita against army troops.
8. by the treaty of medicine lodge in 1867, a site located in southern kansas, the comanches and kiowas were assigned to the reservation which now makes up the oklahoma counties of comanche, cotton, kiowa, and tillman as well as parts of grady, stephens, jefferson, and caddo counties.
9. a ponca indian chief, chief standing bear, in 1878 made a trip from indian territory to bury his son on the omaha reservation and was arrested by army troops.
10. in 1875 and 1977 the pawnees ceded all that remained of their kansas and nebraska lands and moved to indian territory.
11. it is unusual for our english textbook to have information about indians in it.
12. the department of the interior, bureau of indian affairs, serves some 29 tribes within oklahoma and kansas through two area offices at muskogee and anadarko.
13. under the administration of president andrew jackson, removal of indian tribes to indian territory became government policy in 1830.
14. the united states government took the western part of the five civilized tribes' lands because of the indians taking the confederate side in the civil war.
15. today's oklahoma indians, citizens of the state and nation, are justly proud of their rich indian heritage.
16. the national tribal chairmen's association is comprised of many indian leaders.
17. the general allotment act of 1887 helped bring about indian settlement in the state of oklahoma.
18. both kiowa and comanche indians were given land near lake lawtonka.
19. during the labor day vacation, my brother arose at 6:00 a.m. one day and hiked to canton lake for a picnic.
20. yes, aunt marie has lived in the south for many years. often i've spent thanksgiving at her home in mountain view, oklahoma, near rainy mountain.

B. There are many things written about the great Kiowa Chief, Satanta, is a word (Sāt/tain/te) in Kiowa that means Sitting Bear. Satanta was considered a great war chief, and a great orator. This is a story written about this Kiowa Chief.

1. Copy the paragraph about Satanta. Capitalize the words in the story. The number indicates the amount of capitals needed in that line.

   1) in 1866 a committee was sent from
   1) washington to inquire into the cause of
      the continued warfare on the border, and

1) what the grievances of the indians were.
1) satanta was sent for and asked to speak
2) freely. he was very pathetic. he had
"no desire to kill the white people", but
they had ruthlessly killed off the buffalo
and let their carcasses rot on the prairie,
1) while the indians killed only when necess-
1) ary. the whites had put out fires on the
prairie and destroyed the grass, which
caused their ponies to die, as well as
1) the buffalo. they cut down and destroyed
the timber and made large fires of it,
1) while the indian was satisfied to cook
1) his food with a few dried limbs. he
1) said, "i picked up a little switch in the road and it
made my heart bleed to think that the small limb
so ruthlessly torn up and thoughtlessly destroyed
by the white men would have in the course of time,
become a grand tree, for the use of my people."

2. Look at the words in quotation. Think about what Satanta's words are. How would you interpret these words?

D. Copy the following chapter titles. Draw a line under the words that require capitals.

1. as snow before a summer sun
2. the coming of the white man
3. restore to us our country
4. "the way . . . is for all the red men to men to unite"
5. let our affairs be transacted by warriors
6. it is hard to fight among brethren for the sake of dogs, by pontiac
7. "he drank the blood of some whites:" black hawk speaks
8. our new home will be beyond a great river, by keokuk
9. those who war against the white man always failed. . by aloek–chea–ahoosh (plenty coups)

E. Copy the following paragraph from Albert Kaiser's *The Indian in American Literature* and supply punctuation and capitalization wherever needed.

The Pocahontas Legend

it is deeply significant that the indian should have made his appearance in american literature at the very beginning of the first permanent english settlement in the new world unwittingly the first american author originated a literary tradition both vital and far reaching a supposed incident during the early

> months of the existence of jamestown the famous rescue of captain john smith by the princess pocahontas furnished the material out of which were later woven romantic designs and a veritable deluge of poems and dramas descended upon the reading and play going public for this reason alone if for no other the story that made pocahontas the most romantic character in colonial history merits detailed treatment

Personalization:

Write a letter to a friend. After writing it, go back through it to identify the capitalized letters. List the capitals and the corresponding rules.

EVALUATION:

Copy the following sentences, making all the necessary corrections of capital letters by using and referring to the rules for capitalizaiton.

1. on thursday mother sent her pendleton blanket to the bestway cleaners.
2. the american indian exposition is held in anadarko, oklahoma, every august.
3. students study about indians in their indian history courses.
4. of all the algebra courses at school i like algebra the best.
5. the north american indian women's association held their annual convention at chilocco indian school last year.
6. the indians in the east met the pilgrims who were brought to the united states on the mayflower.
7. in 1673 ponca villages were located in a number of places, including southwestern minnesota and the black hills of south dakota.
8. after great hardships and difficulties, the ponca reached the quapaw reservation, indian territory, in the summer of 1877.
9. the tribal chairman rapped on the table and declared, "this meeting will now come to order. will the secretary read the minutes of the last meeting?"
10. many indians have come to know congressman tom steed as their friend.

RESOURCES:

Keiser, Albert, *The Indian in American Literature*, "The Pocahontas Legend." New York: Oxford University Press, 1970.

Odle-Paugh, A-Nanthy, "Ananthy Odle-Paugh Kiowa Calendar" *Prairie Lore*, Hugh D. Corwin, ed. Southwestern Oklahoma Historical Society, April, 1970.

Witt, Shirley Hill, and Steiner, Stan, eds. *The Way, An Anthology of American Indian Literature*. New York: Random House, Inc., 1972.

PUNCTUATION

END MARKS AND COMMAS

CONCEPT:

End marks and commas clarify meaning.

PRESENTATION:

END MARKS:

A **statement** is followed by a period.

Example: The chief of the tribe assumed responsibility for the orphaned children.

A **question** is followed by a question mark.

Example: Why was the buffalo such an important animal to the Plains Indians?

An **exclamation** is followed by an exclamation point.

Example: Wait until you see the beautiful buckskin dress she's wearing!

An **imperative** sentence is followed by a period or an exclamation point.

Example: Don't eat that poisonous berry.
Please don't eat that poisonous berry!

An **abbreviation** is followed by a period.

Example: The Bureau of Indian Affairs is an agency of the U.S. Government.

COMMAS:

Use commas to separate items in a series.

Example: The Cheyenne, Arapaho, Kiowa, and Comanche are just a few of the Plains tribes in Oklahoma.

Use a comma to separate two or more adjectives preceding a noun.

Example: The head lady dancer at the Pow Wow was tall, graceful and serene.

Use a comma before and, but, or, nor, for, and yet, when they join independent clauses.

Example: He spoke the Delaware language when he was a child, but he began to forget it as he grew older.

Use a comma after certain introductory elements.

Example: No, he didn't win the dance contest.

Use a comma to set off non-essential clauses and non-essential participal phrases.

Example: Ann Shadlow, whom we saw at the dance last week, made a special presentation (on Cheyenne culture) to the students at Oscar Rose Junior College.

Use commas to set off expressions that interrupt.

Three common interrupters are:

Appositives and **appositive phrases.**

Example: The Arapaho, close allies of the Cheyenne, were the victors in that early battles.

Words in **Direct Address**

Example: Mrs. Gerard, will you please help me find this periodical in the Riverside Library?

Parenthetical Expressions

Example: I am unhappy with the outcome of the last tribal election, to say the least.

Use a comma in certain conventional situations:

In dates and addresses

Examples: I live in Yukon, Oklahoma.

I was born in Carnegie, Oklahoma on December 11, 1914.

After the saluation of a friendly letter and after the closing of any letter.

Examples: Dear Eva Lu,
Sincerely,

After a name followed by Jr., Sr., Ph.D., etc.

Example: Grayson Noley, Ph.D.

APPLICATION:

Activities:

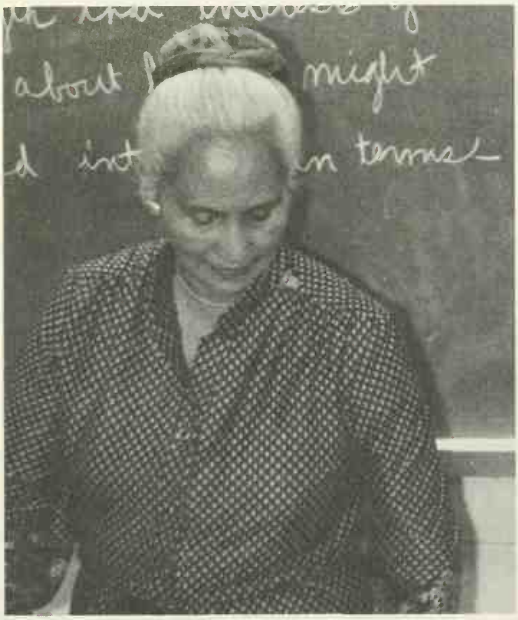
Copy the following sentences and supply the appropriate commas and end marks.

INDIAN WOMEN CHIEFS

1. In 1825 a group of Cherokees and Shawnees visited Washington to consult about removal to the west
2. Shawnee tradition had female chiefs who were appointed for war as well as peace
3. In 1908 Mrs. Lucy Toyiah Eads of Kaw City was chosen chief of the Kaw Indians
4. President Warren G. Harding appointed Mrs. Alice Brown Davis as chief of the Seminole Nation in 1922
5. The women in the Cherokee tribe occupied a high position
6. Nancy Ward, a Cherokee was a full blood and she belonged to the Wolf clan

Personalization:

Research Mary McCormick, former Sac & Fox Chief, or Mildred Cleghorn, chairperson of the Ft. Sill Apache. Write a brief character sketch using the appropriate end marks and commas.



Mildred Cleghorn

EVALUATION:

Copy the following sentences. Then rewrite each statement into a question.

1. What a magnificent war-dancer!
2. What a beautiful costume!
3. Dance rejoicedly!
4. Step forward!
5. What is "Indian time?"

RESOURCE:

Indian Youth Council Manual. Norman: Oklahoma for Indian Opportunity, Inc. 1972.

COLONS AND SEMI-COLONS

CONCEPT:

Semicolon and colon indicate a pause in a thought.

PRESENTATION:

SEMICOLON: The semicolon advises the reader to pause longer than after a comma, but not as long as after a period.

Use a semicolon between independent clauses in a sentence if they are not joined by and, but, or, nor, for or yet.

Example: I like to hear the beat of the drum; it makes me feel peaceful.

Use a semicolon between independent clauses that are joined by words like for example, for instance, that is, besides, accordingly, moreover, nevertheless, furthermore, otherwise, therefore, however, consequently, instead, hence.

Example: I love to go to the Indian Exposition in Anadarko each August; however, I don't like the dust and the heat.

Use a semicolon to separate the independent clauses of a compound sentence if there are commas within the clauses.

Example: The Princess was dressed to perfection; her boots and bag were hand beaded, her buckskin dress was hand tanned, hand beaded with sinew, and her shawl was decorated with her own special design.

Use a semicolon between items in a series if the items contain commas.

Example: The curriculum committee was called together by Mr. Thompson, Superintendent of Riverside Indian School; Ms. Anita Chisholm, consultant from the American Indian Institute; and Mr. Earl Yeahquo, representative from the Bureau of Indian Affairs.

COLON: The colon tells the reader to "note what follows."

Use the colon to call the reader's attention to what follows.

Example: States having large Indian populations include: Oklahoma, Arizona, New Mexico, and South Dakota.

Use the colon before a long, formal statement.

Example: Joy Harjo, in her essay, "Oklahoma: The Prairie of Words," makes the following statement: "In a sense, we never leave Oklahoma, or maybe it would be better said that Oklahoma never leaves us."

Use a colon in certain conventional situations:

a. Between the hour and the minute (3:04)

b. Between the chapter and the verse in referring to passages from the Bible (John 3:16)

c. After the salutation of a business letter (Dear Sir:)

APPLICATION:

Activities:

Rewrite the following sentences using semicolons and colons.

THE TIPI

1. The Kiowa and the Kiowa-Apache erected their tipis within the band's segment of the camp circle.
2. Among the Kiowa and Kiowa-Apache the ownership of tipis could only be transferred to a relative by blood or marriage.
3. The tipis of families tended to be owned, remade and lived in by the same owner over a long period of years, so that an owner tended to become closely identified with the lodge in which he lived for example, such as Red Tipi Man, and Turtle Tipi.
4. Little Bluff served as head chief of the Kiowa for thirty-three years. He died in 1866.
5. Little Bluff, a great Kiowa Chief inherited his "Yellow Tipi" from his father White Faced Buffalo Bull.

6. The tipi was painted a solid yellow except for the uppermost portion, which was painted solid Indian red, and a one inch wide line in dark blue separated the yellow and red portions of the cover.
7. Poor Buffalo (1833–1898) was a distinguished Kiowa Military and Ceremonial leader, who also owned the "Buffalo Track Tipi."
8. Painted tipis were descriptively named for their appearances, after the symbols or life forms painted on them, such as Bear, Porcupine, Horse, Red-Striped or Star.

Personalization:

Write a paragraph describing the type of housing your tribe originally lived in. Use as many semi-colons and colons as possible in your description.

EVALUATION:

Arrange sentences 1–5 into a paragraph using at least 3 semicolons and one colon.

Arrange sentences 6–8 into a paragraph using at least 2 semicolons.

1. Finally in 1830 Congress pased the Indian Removal Act calling for the removal of all Indians east of the Mississippi.
2. The first attempt to educate or as the policy stated to civilize the Indians started in 1819 with $10,000 appropriated for this cause through the Department of War.
3. The first organization established to carry out this policy was the Bureau of Indian Affairs in 1836.
4. Off-reservation Indian boarding schools began with Hampton in 1878 and followed by Carlisle in 1879.
5. On June 23, 1972 the Indian Education Act was signed into law as Title IV Public Law 92–318.
6. Some Indians obtained U.S. citizenship through treaties as early as 1817, some by receiving land allotments, some by special statutes and some by serving duty during the war.
7. In June 2, 1924 the Citizenship Act guaranteed to the remaining one-third of the Indian population citizenship. As a result of this act Indians became citizens of the state they resided in.
8. The Self-Determination Act Title I gives tribes the right to make contracts with the Bureau of Indian Affairs and other government agencies.

RESOURCE:

Ewers, John C., *Murals in the Round, Painted Tipis of the Kiowa-Apache Indian.* Washington, D.C.: Smithsonian Institution Press, 1978.

UNDERLINING AND QUOTATION MARKS

CONCEPT:

Underlining and quotation marks call attention to specific words.

PRESENTATION:

UNDERLINING: Is used for words which require italics.

Use underlining for titles of books, periodicals, works of art (pictures, musical compositions, statues, planes, trains, etc.)

Example: The Titanic
Arizona Highways
Little Big Man

Use underlining for words, letters and figures referred to as such, and for foreign words.

Example: He made three A's and two B's this semester.

QUOTATION MARKS: Tell the reader that someone's exact words are being repeated.

Use quotation marks to enclose a direct quotation.

Example: The tribal chairman said, "Each family will have one vote on this important decision."

Always begin a direct quotation with a capital letter.

Example: "How are the Five Civilized Tribes different from the Plains Tribes?" he asked.

When a quotation is divided into two parts, the second part does not begin with a capital letter.

Example: "Many Indian students," she explained, "do not know their tribal heritage."

A direct quotation is set off from the rest of the sentence by a comma, a question mark or a exclamation point.

Example: "I want to be an artist," said Tim, "and paint in the traditional two-dimensional style."

Other punctuation, when using quotation marks, follow the following rules:

a. Commas and periods are always placed inside the closing quotation marks.

Example: "Writing, said the Kiowa poet, Richard Aitson, is sacred."

b. Colons and semicolons are always placed outside the closing quotation marks.

Example: Blanche told the parents at the Johnson O'Malley meeting last night, "We must get more parents actively involved in the education of their children"; she made a strong point, I admit.

c. When you are writing dialogue, begin a new paragraph each time a new speaker is introduced.

Examples: "C'mon let's dance," Sue said.
"I can't," Mary replied. "I forgot to bring my shawl."

d. When a quotation consists of more than one paragraph, place quotation marks at the beginning of each paragraph and at the end of the entire passage.

e. Use single quotation marks to enclose a quotation within a quotation.

Example: Darnell said, "If it's true that plays reveal what the teacher described as 'a slice of life,' then 'Foghorn' by Geiogamah is a good play."

f. Use quotation marks to enclose titles of short stories, poems, sings, chapters, articles, and other parts of books and periodicals.

Example: Touch the Earth is one of the best books I have read on Indian philosophy.

g. Use quotation marks to enclose slang words, technical terms, and other unusual expressions.

Example: All he ever said was, "Is that right?"

APPLICATION

Activities:

Review sentences 1–23 and copy on your paper any words or unusual expressions which require quotation marks or underlining.

THE POW WOW

1. The pow wow circuit begins in May and continues through September.
2. Indian singers at the pow wow are respected men of the Indian community and sometimes they receive food or tobacco as payment for their singing.
3. Songs are passed down from generation to generation with some new songs appearing.
4. The drum is the most popular musical instrument used by Indian people. Some tribes use flutes, whistles, and rattles.

3. Drums come in various sizes and shapes. Some are made from cow, goat, or deerskin stretched over wood frames.
6. Drumsticks vary in length and shape. Some are made from a hard wood such as oak, with the heads made from cotton wrapped with tape or buckskin stuffed with cotton and sewn.
7. The drum merely accents the rhythm of the song by using one-quarter time or three-quarter time.
8. Midway through the day, a new dancer appeared.
9. He was dressed in black tights, neck and back bustles and a hair roach.
10. His face was painted yellow; blue stripes underlined his eyes.
11. He danced into the dance area, shaking his head to the tempo of the drum, moving about in angular motions.
12. Fancy dancing, a term applied by some Indian tribes, is a very fast style of war-dancing.
13. The Comanche, Kiowa, Southern Cheyenne, Arapaho, Ponca, and Otoe of Oklahoma are the foremost exponents of fancy dancing.
14. The war-dance today has a different meaning from its original meaning.
15. War-dance, translated into Indian languages, changes with tribe and region; for example, the Sioux of North Dakota call it grass dance.
16. The traditional war-dance of the Omaha, Ponca, Otoe, Osage, and Pawnee is called the straight dance.
17. In straight dancing there is an absence of fancy featherwork.
18. Featherwork is the mainstay of the fancy war-dance costume.
19. The round dance, one of the oldest Indian dances as well as one of the most popular dances, is performed virtually by every tribe in the United States.
20. The snake dance of Oklahoma, sometimes called the Tequia is a social dance in which the movements of a snake is imitated.
21. Did the stomp dance originate among the Creeks and Seminoles of Georgia and Florida?
22. In a stomp dance, the leader sings out a call and the rest of the dancers sing the answer.
23. A popular part of a pow wow is the give-away, in which one person honors another by giving away a gift or gifts.

Personalization:

Pretend you have just received the following information from a personal interview with William Powers, author of *Indian Dancing and Costumes*. Write a newspaper article describing the pow wow using quotation like sentences 1–23. Use appropriate underlining and quotation marks.

EVALUATION:

Write an account of the last pow wow you attended, including direct quotations of friends.

RESOURCE:

Powers, William. *Indian Dancing and Costumes*. New York: G.P. Putnam & Sons, 1966.

APOSTROPHES, HYPHENS, DASHES AND PARENTHESES

CONCEPT:

There are four special marks of punctuation.

PRESENTATION:

APOSTROPHES:

To form the possessive case of a singular noun, add an apostrophe and an "s."

Example: The tribe's membership

To form the possessive case of a plural noun ending in "s," add only the apostrophe.

Example: The boys' feathers

Use apostrophes in contractions.

Examples: You've
Aren't

HYPHENS:

Use a hyphen to divide a word at the end of the line.

Use a hyphen for twenty-one to ninety-nine and with fractions used as adjectives.

Use a hyphen with the prefixes ex-, self-, and all-, with the suffix—elect, and with all prefixes before noun or proper adjectives.

DASHES:

Use a dash to indicate an abrupt break in thought.

PARENTHESES:

Use parentheses to enclose matter which is added to a sentence but is not considered of major importance.

Example: He worked all year (he is very meticulous) choosing the right feathers for his dance costume.

APPLICATION:

Activities:

A. Rewrite sentences 1–5 on your paper to include as many apostrophes and hyphens as possible.

B. Rewrite sentences 6–10 to include as many dashes and parentheses as possible.

FAMOUS INDIAN MEN

1. Tall Bull is an inherited name among the Cheyenne Indians, and a number of warriors were identified by this title.
2. Cochise died at Camp Bowie, Arizona, on June 8, 1874.
3. Lone Wolf, a prominent leader of the Kiowas, died in 1879.
4. Little Raven, a noted Arapaho leader, was the first signer for the Arapahoes of the Fort Wise, Colorado Treaty on February 18, 1861.
5. Little Raven died at Cantonment, Oklahoma in 1889.
6. Petalesharo was a prominent leader of the Pawnee Indians.
7. Black Hawk, a Sauk, was born in a small village near the mouth of Rock River in Illinois, in 1767.

8. Tecumseh, a Shawnee, born 1768, died 1813 is considered one of the greatest Indian orators and warriors.
9. A distinguished chief among the Comanches, Quanah Parker, born in 1845, was the son of a Comanche chief and a white woman, Cynthia Ann Parker.
10. Pushmataha, Chief of the Choctaws, successfully persuaded members of his tribe to befriend their white neighbors.

Personalization:

Write one sentence about five great men in your tribe. Use as many apostrophes, hyphens, dashes and parentheses as possible.

EVALUATION:

As a punctuation review, copy and punctuate each of the following sentences.

STORY OF THE PLAINS INDIANS

1. Some of the best known Plains Indians were Arapaho Arikara Assiniboin Blackfoot Cheyenne Comanche Crow Iowa Kansa Kiowa Mandan Omaha Osage Otoe Pawnee Ponca Sioux and Wichita
2. The buffalo roamed freely during the golden age of the Great Plains
3. The Plains were probably occupied first by the Arapaho Cheyenne Crow and Blackfoot
4. The Sioux was the largest and most dominant tribe during the golden age of the Plains
5. Some of the great men of the Cheyenne Tribe in history were Black Kettle Dull Knife Little Wolf Roman Nose Tall Bull George Bent White Antelope and Two Moon
6. The Cheyenne and the Arapahoes were close allies
7. Powder Face was a war chief of the Arapahoes
8. Historians say that there were three great centers of power among the Plains Indians the Sioux on the Northern Plains the Blackfeet in the Northwest and the allied Comanche Kiowa tribes on the Southern Plains
9. The grandfather of the famous Kiowa leader Kicking Bird was a Crow
10. Before the coming of the white man on the Central Plains the Pawnee and Wichita tribes were dominant

RESOURCES:

Foreman, Carolyn. *Indian Women Chiefs*. Muskogee: Hoffman Printing Company, 1954.

Brown, Dee. *Story of the Plains Indians*. Gettysburg: National Historical Society, 1973.

Powers, William. *Indian Dancing and Costumes*. New York: G.P. Putnam's Sons, 1966.

Ewers, John C. *Murals in the Round, Painted Tipis of the Kiowa-Apache Indian*. Washington: Smithsonian Institution Press. 1978.

Courtesy of Beverly Gerard

SPELLING

CONCEPT:

Spelling is using letters to represent certain spoken words.

PRESENTATION:

HOW BEAVER'S LAKE BECAME TWO RIVERS

Margaret Primrose

Beaver's home was in a cool deep lake—just right for him—and he was happy and content. But Raven, who was a mischief maker, lived not far away.

One day Raven came dressed as a poor ragged beggar. Beaver took pity on him and gave him food and a place to stay. However well Beaver fed and warmed him, Raven never once thanked him. Soon all Beaver's food was gone, and he left Raven while he went to hunt for more.

He warned Raven to keep the fire burning, but Raven forgot all about it as soon as Beaver was out of sight. He was too busy with a plot that was all his own.

He hurried to the edge of the lake and began to peck at it. When he had an opening in the shore line, he grasped the rim of the lake and rolled it up like a blanket. Then flew away with it to a nearby tree.

As Beaver came home, he spied Raven sitting on a cedar limb with the rolled-up lake in his mouth. He pled and begged, all in vain, for Raven to give it back.

At last Beaver began to gnaw the tree down. Other animals heard his pitiful cries and came to help. Wolf dug at the roots. Bear climbed the tree and growled at Raven from a lower branch.

Just as the tree was about to topple, Raven flew away, but the lake was too heavy for him to carry far, and so he perched on another limb out of reach of the other three. From tree to tree he flew, while Beaver, Wolf, and Bear followed hot on his trail and shrieked their wrath.

Because the lake was heavy, Raven tipped it and spilled some of the water each time he tried to fly with it. At last the burden became light. Then Raven lifted his wings, flew away to the sea and was never seen again. The water that fell became two great rivers that remain to this day. So says the Indian legend.

APPLICATION:

Activities:

A. On your paper complete the following activities based on the Beaver's Lake Legend.

1. Divide each word into syllables:

mischief	pitiful
warned	perched
vain	shrieked

2. Explain briefly the underlined words in each of the following sentences:

   a. What is the difference between a person who is full of <u>mischief</u> and <u>miscreant</u> person?
   b. What do you mean when you say that all was in vain or could it be that you are interested in a <u>vane</u>?
   c. Does <u>warned</u> mean the opposite of <u>caution</u>?
   d. If <u>shrieked</u> means to utter a sharp, shrill cry, then what does <u>sheik</u> mean?
   e. If <u>perched</u> means a height, then what does <u>parched</u> mean?
   f. Would you prefer to have a Christmas <u>wrath</u> or <u>wreath</u>?
   g. If a <u>legend</u> is a story that is handed down, what is a <u>legume</u>?
   h. If all <u>burdens</u> are worrisome, what does <u>burdock</u> mean?
   i. If <u>pitiful</u> means distressed and unhappy, what does <u>palpitate</u> mean?
   j. Would you say he <u>grasped</u> or <u>groped</u> the handrail?

B. Find the spelling word that is not correct. Write it correctly on your paper.

1. Many Indians go to the Public Health Service Hospetal.
2. The medicine man is expected to preform the ceremony.
3. An excelent book is *Bury My Hear at Wounded Knee.*
4. Can you idintify the Plains Tribes of Oklahoma?
5. Was President Jackson a fiend of the Indian?
6. Movies about Indians sometimes sterotype them.
7. In the early days, some of the missionaries preformed duties as teachers to the Indians.
8. The Apaches are an ecellent example of bravery.
9. There is still a question about the status of the American Indian.
10. Many pieces of the Indian oratory are considered a work of art amung society today.

Personalization:

Write a legend of your own using the following words:

mischief	pitiful
warned	perched
vain	shrieked

EVALUATION:

Compare and contrast the legends by reading them aloud to the class.

RESOURCES:

Primrose, Margaret. "How Beaver's Lake Became Two Rivers," *Indian Life*. P. O. Box 3765 Station B, Winnipeg, Manitoba R2W 3R6, Canada 1979. (Reprinted by permission of author).

SYLLABLES

CONCEPT:

Each syllable has only one vowel sound.

PRESENTATION:

A good rule to remember is that each SYLLABLE HAS ONLY ONE VOWEL SOUND IN IT. In the word **hop** we hear only one vowel sound so that would make hop a one-syllable word.

In the word **coat** there are two vowels, "o" and "a". We hear one vowel sound (o). The other one is silent so coat is a one syllable word.

It is not how many vowels you **see**. It is how many vowel sounds you **hear** that lets you tell the syllables apart. In/for/ma/tion has four syllables. Can you hear the vowel sounds?

APPLICATION:

Activities:

On your paper write ten new words and divide them into syllables using the rule. Now, check with your dictionary to see if they are right.

Personalization:

On your paper complete the following exercises:

1. Identify the syllables in your **name**.
2. Identify the syllables in the name of your **town**.
3. Identify the syllables in the name of your **school**.

4. Identify the syllables in your **father's name**.
5. Identify the syllables in the name of your **state**.
6. Identify the syllables in the name of your **tribe**.

EVALUATION:

Here are forty words that are often misspelled by students. Study these words carefully and divide them into syllables. Your teacher will give you a spelling test.

activities	either	neighbor	religious
all right	elephants	original	rough
announcer	equip	piece	safely
appetite	field	planning	since
balcony	fourth	pledge	sincerely
believe	imagine	probably	sturdy
choose	loose	putting	subject
chosen	lose	refer	tough
course	magazine	referred	toward
dining	million	religion	village

RESOURCE:

Whorten, Julian. Concho Indian School, Concho, Oklahoma.

VOCABULARY

WORD CHOICE

CONCEPT:

Word choice is essential in communicating clearly.

PRESENTATION:

THE LEGEND OF THE SQUIRREL

In the old days squirrels were large. God said, "Don't eat people." Squirrel promised they would not eat people. God returned and told Squirrel, "I see you have been eating people again." Squirrel said, "No, we have not been eating people."

God said, "I saw you put a man's hand under your left arm. From now on all squirrels will be smaller than man and every squirrel will have a man's left hand under his left arm and man will eat squirrel."

To this day, when people clean a squirrel for eating they will find extra body tissue in the form of a man's hand under the squirrel's left arm.

So says the Indian legend.

APPLICATION:

Activities:

A. Examine the direct quotations in the legend. Sentences enclosed in quotation marks are used when one wants to quote the exact words of a speaker. Capitalize the first word of a quotation. Write on your paper the exact words of the speaker.

1. God said, "
2. God said, "
3. Squirrel said, "
4. God said, "

B. On your paper, answer the following questions.

1. When did this story happen?
2. Who promised not to eat people?
3. What did the squirrel put under his arm?
4. What do people find when they are cleaning squirrels?
5. Where and what form is it in?

C. Write some other words that mean the same as these. Think of six for each one.

Squirrel, God, Body, Indian

Personalization:

A. On your paper, draw a picture story or a cartoon of this legend.

B. On your paper, rewrite the legend of the squirrel substituting as many of the key words as possible without changing the meaning of the writer.

EVALUATION:

What explanation of natural phenomena does the legend suggest? Write a paragraph about this.

RESOURCE:

Primrose, Margaret. "The Legend of the Squirrel," *Indian Life*. P. O. Box 3765, Station B, Winnipeg, Manitoba R2W, 3R6, Canada 1979. (Reprinted by permission of the editor.)

HOMONYMS

CONCEPT:

Words which sound the same but are spelled differently are called homonyms.

PRESENTATION:

THE BOY WHO WATCHED THE SUN

Once there was a boy who loved the sun. Every day he sat for hours and watched it move across the sky. He sang many songs about how much he loved it. Because of this, he was named Sun Gazer.

He looked at it so much that little by little he became blind. Even then, he kept turning his face to the heat of the sun.

After he could no longer see, he lost interest in life. He grew weaker day by day and was often sad. One evening he did not come back from his favorite place on a nearby hill. A party set out to find him. They found his body facing the west. The last spark of life had gone from him just as the last rays of the sun faded.

They buried Sun Gazer on that very spot. The next morning a tall graceful flower was nodding in the breeze on the mound. As they watched, it turned its head to follow the sun across the sky. They named it the sunflower.

APPLICATION:

Activities:

A. Check the dictionary and write the meaning of the following words.

gazer	buried
blind	graceful
heat	sunflower
interest	breeze
favorite	rays

B. Copy each of the following sentences and choose the correct word in the parentheses.

1. Once there was a boy who loved the (sun, son).
2. Every day he sat and watched for (hours, ours).
3. He kept turning his face to the heat of the (sun, son).
4. A gallant party went (forth, fourth) to find him.
5. This is a (tail, tale) told by Indians.
6. The party found Sun Gazer as the last spark of life left (him, hymn).

7. Do you wonder whether they took a (pole, poll) of where he would be buried?
8. The next morning a tall graceful (flower, flour) was nodding in the breeze on the mound.
9. The party agreed that Sun Gazer would be (missed, mist).
10. To see a flower follow the sun across the sky was a strange (feat, feet) indeed.

Personalization:

List the homonyms you find most confusing.

Example: their and there

EVALUATION:

List all the homonyms you can think of in the English language.

RESOURCE:

Primrose, Margaret. "The Boy Who Watched the Sun," *Indian Life*. P.O. Box 3765 Station B, Winnipeg, Manitoba R2W 3R6 Canada, 1979. (Reprinted by permission of the editor)

SYNONYMS

CONCEPT:

A synonym is a word that has the same meaning as another word.

PRESENTATION:

WHY SALMON SWIM UPSTREAM

Young Salmon was restless. He could not explain it. The ocean was wide and deep. He had plenty of room to splash but he longed for fresh water, not this salty brine in which he swam day after day.

"There is a beautiful woman at the head of the stream where you were born. You can see her floating on the water—if you are very lucky," the older salmon said.

"Sometimes there are nets in the water, though. The poor fish who are caught in the strange tangle go wild. You would be risking your life. . . ."

Were they going? Young Salmon wondered.

Yes, of course. It was springtime. They were going home—to their first home. They were older and wiser, of course, and they had made the long trip before.

Suddenly Young Salmon spun around and headed for the shore. He was going home, too. He did not have to wait for the others. He knew the way. It was the way that felt right to him.

He wanted to see the beautiful woman. Perhaps not, though. His brothers were following him. Now they were ahead. No, he was. On and on they raced. Sometimes they shot ahead of him; sometimes he led. Sometimes they stopped and rested, but always Young Salmon struggled for the lead.

"Slow down," the older ones warned. "You will need all your strength to fight your way upstream."

Young Salmon splashed merrily on. He was not tired. He did not need to rest. He leaped into the air just to show how he would do it when he got to the swift cold current.

Then he saw her! He saw her! At least he thought he did. She was hiding in those swirls of water. He would be one of the lucky ones. The nets would not close in on him.

To Young Salmon there was nothing more important than to see the beautiful woman. So says the old Haida and Tlingit legend.

APPLICATION:

Activities:

A. On your paper, write the word that is a synonym for the underlined word.

1. Young Salmon was <u>enthusiastic</u> about seeing the Beautiful One.
   a)zealous, b)stoical, c)sober, or d)happy
2. The Older Salmon told Young Salmon there was a <u>fabulous</u> woman at the head of the stream.
   a)incredible, b)limited, c)pretty, or d)additional.
3. The idea of seeing the beautiful woman was a <u>fascination</u> to Young Salmon.
   a)annoy, b)endure, c)rage, or d)charm
4. Did anyone <u>ridicule</u> Young Salmon for struggling for the lead?
   a)appreciate, b)misbehave, c)laugh at, or d)simplify
5. This <u>saga</u> is from the Haida and Tlingit tribes.
   a)beginning, b)poem, c)legend, or d)motley
6. Young Salmon was <u>obstinate</u> when he was told by his elders to slow down.
   a)faltering, b)determined, c)stubborn, or d)doubt

7 To see the Beautiful One was significant to Young Salmon.
a) curious, b)excessive, c)abundant, or d)important

8. It is typical for the salmon to go to their first home in the springtime.
a)exceptional, b)normal, c)appreciative or d)determined

9. Ample strength was needed to travel upstream.
a)plenty, b)superior, c)inadequate, or d)unique

Personalization:

Write five sentences about your favorite Indian food. Then rewrite these substituting a synonym for at least one word in each sentence.

EVALUATION:

Rewrite the legend "Why Salmon Swim Upstream" substituting a synonym for at least one word in each sentence.

RESOURCES:

Primrose, Margaret. "Why Salmon Swim Upstream," *Indian Life*. P. O. Box 3765 Station B, Winnipeg, Manitoba R2W 3R6 Canada, 1979. (Reprinted by permission of the editor.)

Roget's Thesaurus. New York: Thomas Y. Crowell Company, 1963.

Courtesy of Beverly Gerard

ANTONYMS

CONCEPT:

An antonym is a word that means the opposite of another word.

PRESENTATION:

AND TRACKED ME HERE

Listening to the wind and watching
Color tones that fade into the sunset
Who am I to question, who am I to wonder
About the starlight
The bottle's kinda dusty
But the liquor's still quite clear
And all my troubles saddled up, got together
And tracked me here.

I carried tunes, and songs inside my pocket
For rainy days and hard times on the road
Soaring like an eagle, chasing shadows
On the desert floor below
The smile was genuine
But the intentions were bad
And all my sorrows saddled up, congregated
And tracked me here.

Everybody's wondering about, what everybody's wondering about
And everybody else has got the time
But you and I are diplomats
We run for this, and go for that
The water was rolling
But the river ran dry
And all my nights alone kinda saddled up
And tracked me here.

APPLICATION:

Activities:

A. Examine the first verse of "And Tracked Me Here." On your paper, describe the feeling of this author.

1. Describe what the author means by "here."
2. Describe what he sees.

B. Read the first two verses. The following words are used in these verses. Give the antonym for each word. Check your dictionary.

rain	genuine
listen	sorrow
question	sunset
clear	trouble
color	together

Personalization:

This is one person's reaction to the writing: "Memories of the past influence him now." Read verse 3 and, on your paper, describe the feeling you get from the writing.

EVALUATION:

Write a poem using the antonyms you supplied in Activity B.

RESOURCES:

King, Bruce. *Spawning the Medicine River*, "And Tracked Me Here." Sante Fe: Creative Writing Program, Institute of American Indian Arts, 1980. (Reprinted by permission)

WORD SKILLS

LEGENDS

CONCEPT:

Word skills can be built while reading legends.

PRESENTATION:

A legend is a story handed down from the past and handed down by oral tradition. They are regarded as historical and may not be verified. The following legends are told by people from different tribes and each has a lesson for the reader. **Legends offer a good way to build word skills while learning more about the Indian culture.**

APPLICATION:

Activities:

A. **WHAT SAYNDAY IS AND WHAT HE DID**

Told by: Carrie Horse
Kiowa

There are stories told about the Kiowas. There are stories about what they believe and how things got started and why they came to be. Saynday stories or legends were some.

The belief is that Saynday got lots of things started in our world. Many of them were good, some were bad. They made the world as it is now.

When he lived, Saynday was a funny looking man. Here are the rules for his stories. If the rules are not kept, Saynday might cut off your nose.

Rule 1 Tell his stories in the winter.

Rule 2 Tell the stories when the outdoor work is finished.

Rule 3 Always tell his stories at night.

Rule 4 Always begin his stories the same way. They must always begin, "Saynday was coming along . . ."

1. On your paper, copy the sentences and number them in the order they happened.

   a. Saynday got lots of things started in the world.
   b. Always tell my stories at night.
   c. These are stories about what the Kiowas believe.
   d. Always tell my stories in the same way.
   e. Saynday was a funny-looking man.
   f. Tell my stories in the winter.

2. Unlock new words by using parts of words you already know. Use the first one, which you know to help you read three new words. On your paper, write the word that correctly completes the sentence.

   a. There are stories (bold, mold, old, told) about the Kiowas.
   b. Saynday made the (unfurl, world, curl, whirl) as it is now.
   c. Tell Saynday's stories in the (interesting, winter, amateur, rigorous).
   d. "Always tell my stories at (blight, fight, light, night)," said Saynday.
   e. If the (school, fool, stool, rules) are not kept, Saynday might cut off your nose.

3. Some stories tell that Saynday was a funny looking man. He was tall and skinny and had a thin mustache. His muscles bulged out and he had a funny, high voice. How do you think he looked? Think about this and draw a picture on your paper of how you think Saynday looked.

B. SAYNDAY

Told by: George Hunt
Kiowa

Saynday was coming along when he spied a group of prairie dogs playing. Saynday was tired and very hungry. As he looked at the prairie dogs he thought how nice a roasted prairie dog would taste. So he stopped and talked to the prairie dogs. He told them about a new dance he knew and offered to teach it to the prairie dogs if they wanted to learn it. The prairie dogs were delighted and begged Saynday to teach them the new dance. Saynday showed them how to form a big circle and dance with their eyes closed while he sang a new dance song. He warned them not to open their eyes until he had finished singing. This is the song he sang:

tsadaw tsadaw tohn baht ohnt ey
The prairie dog, the prairie dog, is shaking
his tail.

oy yah pohlaw tsey
That's the end of my short song.

As the little prairie dogs danced past Saynday, he hit them over the head with a big stick and knocked them dead. But there was one smart little girl prairie dog who was curious and wanted to know why they had to dance with their eyes closed. So she peeked through her half-opened eyelids. When she saw what was happening she ran away before Saynday could strike her with his stick.

1. Copy the following sentences and fill in the space with the proper word.
   a. Saynday was _____ along.
   b. Saynday told the prairie dogs about a new _____.
   c. Saynday sang a _____.
   d. Saynday hit the _____ _____ with a big stick.
   e. The little girl prairie dog was _____.
2. On your paper, write the number of syllables in each word below. If you are not sure, look in the dictionary.

delighted	happening
teach	offered
finished	warn
prairie	circle
curious	

3. On your paper, write the correct word for each of the following sentences.

   a. The prairie dogs were (delighted, derived).
   b. Saynday said, "(Farm, Form) a circle."
   c. The little (prayer, prairie) dog danced past Saynday.
   d. One smart little girl prairie dog was (curious, curio).
   e. The little girl prairie dog peeked (through, threw) half-opened eyelids.

C. HOW THE WHITE CROW TURNED BLACK

Told by: Carrie Horse
Kiowa

Saynday was coming along and saw a herd of buffalo. Something would frighten them and they would scatter until they were nowhere in sight. The Kiowa were starving and Saynday became very concerned for his people.

One day Saynday told the hunters he was going to turn into a buffalo and find out what was scattering them. They were to shoot him, get the hide off the meat, and then take the meat off the bones.

When the hunters shot Buffalo Saynday, they found out that it was a white crow who was frightening the buffalo away. The hunters remembered to follow Saynday's instructions.

The Indian women called Spider Woman. Spider Woman had white crow's feathers burned until they were black. Then she released the crow whose feathers were now black.

This was crow's punishment. That is how the white crow turned black.

1. Read the sentences below and notice the underlined words. Think of an antonym (opposite) for each word in the list below. Write the antonyms on your paper.

   a. Saynday was <u>coming</u> along.
   b. The buffalo were <u>nowhere</u> in sight.
   c. The hunters <u>found</u> out that it was white crow who was frightening the buffalo away.
   d. The hunters <u>remembered</u> to follow Saynday's instructions.
   e. Spider Woman had white crow's feathers <u>burned</u> until they were black.

2. Rule 1: When the vowel is in the middle of a word or syllable, it usually has a **short** sound.

   his shot black scatter

   Rule 2: When the vowel comes at the end of a one syllable word or at the end of a syllable, it is usually long.

   he away frighten spider

   Rule 3: When there are two vowels in a word and one of them is **e** at the end of the word, the first vowel is usually **long**.

   white hide mine time

   Copy the words and write the number of the rule that tells you how to say each word.

get	white	hunters
scatter	instructions	time
black	came	rage
crow	test	spy

D. SAYNDAY AND THE MICE

Told by: Roxie Tsotigh
Kiowa

Saynday was coming along and was out in the prairie when he felt like just walking leisurely. He heard music and dancing. He looked around but he didn't see anything or anyone. Going further, he could still hear dancing going on like someone was having a big pow wow.

He kept going and the music got louder and clearer. Finally he saw an old dried-up buffalo skull lying on the ground and this was where the music was coming from. Saynday put his head down, and lo and behold, some mice were having a pow wow. Frightened, they all scattered. Saynday got his head stuck in the dried buffalo skull and had to keep it there until someone came along and rescued him.

1. A synonym is a word that means the same or almost the same as another word. On your paper, write a synonym for the word or words underlined.

   a. Saynday was out on the <u>level land</u>.
   b. He was walking <u>unhurriedly</u>.
   c. Saynday heard music and dancing as in a <u>large</u> ceremony.

d. Going forward, he could still hear the music and dancing.
e. Saynday got his head stuck in a dried buffalo skull.

E. THE ORIGIN OF THE KIOWAS

Told by: Bonnie Redbird
Kiowa

Saynday was coming along in the woods one day. Not knowing what to do with himself, he walked along when suddenly he heard someone calling for help. He didn't know what to think since he saw no others around.

Saynday stood there trying to figure out what was taking place. He heard the noise again. He walked around on old stump where he thought the sound was coming from. Loud and clear, Saynday heard the noise again.

"Help! Help!" Saynday was so surprised as he listened more closely. It was someone needing help.

Saynday began to poke around and punch around the stump. He pushed a little piece out, and there was someone looking at him. Surprised, Saynday just stood there as people began to stream out. He lost count of the people.

This is a story of how the Kiowas came into being.

1. Answer the following questions on your paper.

   a. How did the Kiowas come into being?
   b. What did Saynday walk around?
   c. Where did he walk?
   d. What did Saynday hear?
   e. Who streamed out?

2. On your paper list the words that have a **short** vowel sound.

not	punch	himself	old
knowing	lost	someone	stump
trying	people	figure	place

3. Draw a picture for this legend. Give the picture an appropriate title.

F. THE END OF SAYNDAY

Told by: Carrie Horse
Kiowa

Saynday was coming along. He called to all his friends. He said, "I have finished all my work in this world, whether it is good or bad."

"This is our world. It is ready for everyone. I have fixed it up. There is one thing I need to do."

"There is a space in the East without stars." Saynday stretched out his hand and five bright stars appeared on the rim of the sky, one for each of his fingers.

"That is where I am going, up where the fingers made the stars. You will see my fingers there all summer long at sundown. Then you will know that I am watching out for things that are living and growing in my world."

1. Read the answers to the questions below. Write the answers in your own words.

   a. Why did Saynday call to his friends?
   b. Who did the world belong to?
   c. What happened when Saynday stretched out his hand?
   d. What did each star represent?
   e. When you see Saynday's fingers all summer long at sundown, what does this mean?

2. On your paper write the dictionary page number on which you find each of the following words. Also write the guide words for that page.

Example:	Page No.	Guide Words
whether	east	captive/carbonate
world	rim	stretch
space	sundown	appear
		finish

G. THE SEVEN STARS

Told by: Wilson Spottedbird, Jr.
Kiowa

Once long ago, there lived seven sisters. The grandmother lived with them and was very old and spoke only Kiowa. They were always happy and never had any trouble with anyone.

However, the oldest sister began to act strange. She would leave the house every evening and take food with her and go the creek, not returning until late each time.

One day the youngest sister followed her older sister down to the bank of the creek. The oldest sister got on her knees and growled and a big bear came up to her and ate the food she had brought. Moments later she was making love motion to the bear.

The little girl got so frightened that she ran back to the house. Grandmother, hearing this, got a gun and went down to the creek and killed the bear. The oldest sister saw that the bear was dead. She fell to her knees and began singing Indian songs mourning the death of the bear.

The bear was the woman's husband. With a terrible scream and roar the oldest sister turned into a bear. The grandmother and the little girl ran back to the house as fast as they could with the bear chasing them.

All the sisters were frightened. After locking the front door, the grandmother told them to run out the back door and run to the mountains. The sisters climbed on a big pointed rock by the side of the mountain. Suddenly a voice came from the rock and whispered, "MAH-TAME." Grandmother knew what that meant. She told all the sisters to climb on the rock. They did this and the rock started rising. The bear was scratching on the rock trying to reach the sisters, but the rock kept rising and rising into the sky and then the six sisters and grandmother turned into seven stars.

1. Copy the following sentences and fill in the blanks.

   a. There lived_____ _____.
   b. The oldest sister began to act _____.
   c. The oldest sister saw that the _____ was dead.
   d. All the sisters were _____.
   e. A _____ came from the rock.
   f. Grandmother knew what it _____.
   g. She told the _____ to climb a rock.
   h. The _____ kept rising.
   i. The bear was _____ on the rock.

H. HOW THE RABBIT GOT HIS COLOR

Told by: Angeline Wells
Caddo

The rabbit was not always brown. The story is that one day a fox was chasing a rabbit. The rabbit got tired of running and began to look for a place to hide. Rabbit saw a campfire that was almost burned out and he said to himself, "I must hide in this campfire or the fox will surely catch me and eat me."

Into the campfire he ran. The coals were still hot, but he had to stay there. After the fox left and the rabbit came out his hair was brown and that is why the rabbit's hair is brown. So says the Indian legend.

On your paper complete the following sentences:

a. The rabbit was not always _____.
b. The coals of the campfire were _____.

I. HOW THE KIOWA BOY FED HIS PEOPLE

Told by: Clara Chanate
Kiowa

An animal hide was boiling. A boy said, "Someone get a spoon and stir. Should you hear a deer while you are stirring, that will be good news." All of a sudden the people heard the deer in the bucket.

The people took the hide out in several pieces. The boy told his people to throw the pieces in the four directions. "Stand in a circle and abundance of deer will be running through here."

Before the boy could stop talking, a huge herd of deer came through. The hungry people began killing them and piling the meat up in a large pile.

That is how the young Kiowa fed all his people.

This legend was told to Clara Chanate by her grandfather, Hicks Boyiddle, who lives south of Carnegie.

1. On your paper copy the following words, underlining the base words for each.

boiling	directions
stirring	running
pieces	

2. On your paper correct the misspelled words:

rabit	Indain	plac
chaseing	broun	surly
cath	begann	

3. Read the words in the horizontal rows below. Find the one word in each row which does not belong with the others in meaning and write it on your paper.

rabbit	animal	dog	house
people	men	caboose	women
enemy	prairie	war	soldier
bark	meow	meadow	moo
Indian	French	Canadian	Scotland

J. A COMANCHE LEGEND

Told by: Barbara Jones
Comanche

One day a mother knew the time had come to tell her son that it was time for him to prove himself as a brave warrior. The boy gathered his bow and arrows and the rest of his belongings for he was to leave early the next morning.

At dawn the mother awoke to find her son had already left. She prayed for his safe return.

Days and weeks turned into months. The months went by until a whole year had passed. Still there was no word from her son.

Knowing that her son would never return, the Mother went into mourning. One day during the mourning period she heard someone calling, "Mother, Mother, help me!" She recognized the voice as her son's.

Rushing out of the teepee, she looked all around trying to find where the voice was coming from. There on the other side of a big log lay her son. He had been lying on his back all of this time and couldn't get up.

What made this legend so funny was that the mother and son were turtles. The moral of the legend is that when a turtle is on his back he is helpless!

1. On your paper complete the sentences:

   a. The time had come for the son to prove himself as a _____.

   b. The Mother awoke at _____.

c. There was no _____ from her son.
d. There was a period of _____.
e. The Mother recognized her son's _____.
f. They lived in a home called a _____.
g. The boy was on the other side of a _____.
h. Mother and son were _____.
i. The moral of this story is that _____.

2. Complete the following exercises on your paper.

a. Name two things a warrior might carry in a battle:
b. Name two things the Mother did at dawn:
c. Name the three time limits the story gives:
d. Name the two characters in the story:

Courtesy of Beverly Gerard

K. THE YOUNG WARRIOR

Told by: Peggy Komalty
Comanche

One day a young warrior was out hunting in the woods when he heard the piercing cry of the eagle. He looked up through the trees and saw the eagle flying high and then suddenly dive down as it it were trying to get at something. The warrior decided to find out what the eagle was after. Walking a little further, he could see someone trying to take cover on the side of a cliff.

It was an old man. He had a bow and arrows but would not shoot at the eagle when it attacked him. The warrior took careful aim and killed the eagle as it came down once more.

The warrior asked the old man why he did not try to kill the eagle. The old man replied, "I am afraid to shoot at the eagle. I might miss the eagle and hit the sun instead. Then there would be darkness all around."

The old man was grateful that the warrior saved his life. He said, "Go. Shoot a deer, and from his bones make yourself a bow and arrow. Every time you go hunting, use this weapon. You will never miss."

This the warrior did and he found out that the old man had repaid him.

1. On your paper answer the following questions in complete sentences.

   a. What did the young warrior hear while he was hunting?
   b. Who attacked the old Man?
   c. Why was the old man grateful?
   d. What did the young warrior do after taking careful aim?
   e. Why did the old man refuse to kill the eagle?

2. Using a dictionary, write the following words in syllables and place the accent marks.

pierce	grateful
farther	weapon
warrior	repaid
reply	suddenly
darkness	

L. THE MONSTER

Told by: Peggy Komalty
Comanche

A band of roving Comanches camped by the river for a rest. While camped, the children went to play for awhile. They stayed longer than they should have, and when they returned all the people were gone.

The children traveled all day long, knowing now that they were hopelessly lost. The children met a monster who promised them shelter for the night, but all he saw was his breakfast.

The children were scared, but the monster grabbed them under each of his arms and took them to his cave. He had to jump over a deep ravine to get to his cave.

During the night the children awoke and decided to run away from the monster. They ran very fast. Looking back, the children saw the monster right behind them.

As they ran, they came to a wide ravine and there sat a huge frog. "I'll stretch across the ravine and you can walk over me," he said. This they did, and they were on their way again. When they looked back, the monster was still following them.

The children met a buffalo who said, "Jump behind me, and I will protect you." As the children stood there, the monster came up to the buffalo who reared back and kicked the monster so hard he went up into the sky. When you look at the moon on a clear night you can still see the black spot where the monster landed.

1. On your paper divide the words into syllables. Add pronunciation marks.

roving	monster
hopelessly	following
longer	ravine
promised	buffalo
them	shy

M. THE APACHES AND THEIR SONGS

Told by: Carolyn Chalepah
Kiowa–Apache

Once long ago a pack of coyotes was traveling across the open plains. These animals were very hungry for they had not eaten for such a long time. Many of them were dying.

One coyote thought to himself that it would be wiser to leave the pack in search of food. Finally, he started dropping away from the pack.

He was now on his own but couldn't seem to find food. He traveled for a long time and was on the verge of dying when he came to a ridge and saw below him a camp of Apaches.

Meat was hanging out to dry and the coyote began talking to the Apaches. The coyote said, "Give me something to eat and I will teach you your first song." The Apaches did this and he sang a song for them. That is how the Apaches first learned their songs.

1. On your paper answer the following questions:
   a. Who was traveling across the plains?
   b. Why did one coyote drop away from the pack?
   c. What did the lone coyote see when he came to the ridge?
   d. The coyote promised the Apaches something. What was it?
2. Save time in looking up words by opening at once to the middle of the dictionary. The words "a" through "m" are in the first half. The words "n" through "z" are in the last half. On your paper write first or last after each of these words.

teach	verge
coyotes	pack
below	first
ridge	away
eaten	water

3. A simple flow chart is a set of directions arranged in order. Look at the sample and arrange the set so that the directions make sense

Get out of bed ► Eat breakfast ► Go to school

On your paper arrange the following sentences into a flow chart according to the legend:

a. How the Apaches learned their songs.
b. A lone coyote was on the verge of dying.
c. A pack of coyotes were traveling.
d. Meat was hanging to dry.
e. One coyote thought it would be wise to search for food.

N. HOW THE CROW GOT ITS COLOR

Told by: Richard Yeahquo
Kiowa

One day a white crow flew up to an Indian camp and began to eat the meat that was hanging out to dry. One of the warriors saw him and chased him away.

The crow flew up into a tree nearby and called to the warriors, "If you will not let me have some of your buffalo meat, none of your tribe shall have meat, because every time your hunters go to kill, I will cry out and warn the buffalo."

The warriors did not believe the crow so nothing was done about the warning.

The time came for the buffalo hunt. The hunters looked everywhere but could not find any buffalo. They returned to their hungry families.

The next day the same crow came back to the camp and the braves saw him. The crow was laughing very loudly. A brave walked up to him. The crow said, "I told you, but you did not believe me."

The Indians grabbed him and threw him into a fire. All the crow's white feathers began to burn until they were pure black. The crow flew out and flew away, never bothering the Indian camp again. From that day on his feathers were black.

1. Write a poem. Write a cinquain. A cinquain is American in origin. There is a definite way to write a cinquain. This is the form one should use.

   Line 1: subject

   Line 2: description of the subject

   Line 3: motion or movement

Line 4: emotion or feeling, one sentence about the subject

Line 5: synonym for the subject

Indian
brown, tall, brave
praying, hunting, listening,
They are the first Americans . . . .
Red Man.

a. On your page, make a list of twenty words about a subject and words describing the subject.

b. Choose your subject for your cinquain. Now follow the example above. Stay with your subject. Copy the pattern of the poem above.

O. WHY THE COYOTE WAS NOT MEANT TO FLY

Told by: Lorene Pewardy
Comanche

There was a coyote who liked to get into trouble. He decided to go to Canada. This would provide him a change.

He arrived in Canada where he met a group of geese. "What are you doing in the sky?" The geese explained that they were getting ready to fly South because it was getting cold.

"Teach me how to fly," said Coyote, "it looks like so much fun." Coyote made such a nuisance of himself about learning to fly that the oldest goose agreed to teach him how to fly.

Coyote was given a pair of wings. "Never look down while you are flying," said Oldest Goose. Coyote was placed at the end of the line as the geese flew in a single file.

The group flew South and came upon a camp occupied by the Comanches. One goose said, "There are a lot of camps." It was difficult for him not to look down.

After a few more hours of flying, the group came upon another camp of Comanches. This was a larger group and it was so hard for Coyote not to look down.

The geese flew over the third camp of Comanches. When Oldest Goose made the comment that this camp was the largest of them all, Coyote's curiosity got the best of him and he looked down.

One of the Indians said, "The last one in the line is going to die." A child said, "What's wrong with that funny–looking goose with the fuzzy tail? That goose doesn't fly too well."

This scared Coyote and he began to fall to the ground. Even though he tried to keep up with the rest of the geese, he kept falling toward the ground.

Finally he did hit the ground. He ran for his life because all the children at the third camp wanted to play with him or chase him for fun. Coyote jumped to his feet and ran into the woods.

From this incident Coyote knew he wasn't meant to fly.

1. On your paper fill in the blanks with a specific word.

   a. Coyote_____into trouble.
   b. Coyote_____in Canada.
   c. Coyote_____a pair of wings.
   d. Coyote_____a nuisance of himself.
   e. Coyote_____flew in a single line.
   f. Coyote_____at the end of the ground.
   g. Coyote_____to the ground.

P. THE TIME ANIMALS COULD TALK

Told by: Angeline Wells
Caddo

At one time the Indian believed that the animals could talk. The Great Spirit gave them the power to talk just like people. Each got along just fine, until the animals began playing jokes on the people. The animals told them the enemy was coming when actually they were not. This made the people unhappy.

So the Great Spirit saw that this was not going to work. He changed the animals so that they could not talk again. When you hear a dog barking, remember that he talked at one time.

1. On a separate sheet of paper answer the questions below in complete sentences.

   a. What did the Indian believe?
   b. What did the Great Spirit give the animals power to do?

c. What did the animals do to the people?
d. How did this make the people feel?
e. What did the Great Spirit do in the end?

2. Copy the following summary and fill in the blanks.

The_____believed the animals could talk. The_____ gave them this power. The animals began playing_____on the people. The people were_____. _____said this would not work. Great Spirit changed the animals so they could not_____. When you hear a dog barking, remember he_____at one time.

Q. A STORY OF A HORSE

Told by: Charles Pebeahsy
Wichita–Comanche

My grandfather told me a story of a small black horse. This horse is not the same size as a usual horse, but a bit smaller. The men of our tribe talked of this horse. It is said to be very swift yet the horse is so small.

Once all the men of the village tried to catch this horse. He is often seen at a distance, but no one gets close to him.

My grandfather said, "When a person is out on the Plains, one can see the horse at a distance."

1. Choose the correct ending for the sentence below and write the complete sentences on your paper.

a. My grandfather told me about
(a horse); (a large stallion);
(a small black horse);

b. The horse is the size of a
(larger horse); (usual horse);
(smaller horse);

c. It is said to be
(very swift); (very slow);
(very lazy);

d. The horse is seen
(at a distance); (very near);
(very often);

e. Once the men of the village
tried to
(kill the horse); (catch the horse);
(chase the horse);

2. Choose from the list below words which have been used in this legend.

hyenas	eggs
coconut shells	swift
horse	hotel
tribe	fires
tent	villages

3. On your paper answer the following questions about the underlined words:

   How many parts do you hear?
   What is the prefix?
   What is the suffix?
   What is the root word?
   Write the word in syllables.

   a. The men of our tribe <u>talked</u> of this horse.
   b. This horse is not the size of a usual horse, but a bit <u>smaller</u>.

R. **DEER WOMAN**

Told by: Rose Jones
Kiowa

One night my mother and sister went to a pow wow. Around midnight, everyone was round dancing when they noticed one woman who was very beautiful. This woman was so beautiful that no one could take their eyes off of her.

A lady dancing next to her looked down to see if the Beautiful One was in step. When she looked down, she saw that this lady had hooves instead of feet. Frightened, she began to scream. Men ran to their tents to get their weapons. They chased Deer Woman to a creek, but could not catch her.

1. On your paper divide the following words into syllables.

mother	weapons
beautiful	hooves
midnight	catch
looked	night
frightened	noticed
scream	eyes

S. HOW A YOUNG BOY RECEIVED HIS VISION

Told by: Rose Jones
Kiowa

Once there was a poor old woman who lived with her young grandson. She was not an outcast by the people, but was just really poor. The grandmother had a black buffalo spoon which she thought the world of. One day her grandson was playing with the spoon and lost it, so she whipped him for losing her property which she valued so greatly. The child felt very guilty and went inside the teepee and laid down at the back. While he was lying there, a vision came to him that he was to become a great medicine man who would be lucky in the way of food. He would always have a good supply of meat.

1. On a separate sheet of paper fill in the blanks to make the sentences correct.

   There was an old_____who lived with_____grandson. She was_____. Grandmother had a_____ buffalo_____. The child felt_____. He was to become a great medicine_____.

2. On your paper divide the words below into syllables and mark the accents.

outcast	vision
buffalo	medicine
property	supply

3. Design a crossword puzzle using the clues listed below.

   Grandparent
   Opposite of night
   Kin to old woman
   Opposite of woman
   A number
   Opposite of innocent
   To lie down
   A preposition
   The boy saw this
   They would have a good supply of this
   Opposite of she
   What the boy will become
   To put something away for future use

4. Draw a picture of this legend.

Personalization:

Write a legend told to you by an elder in your tribe.

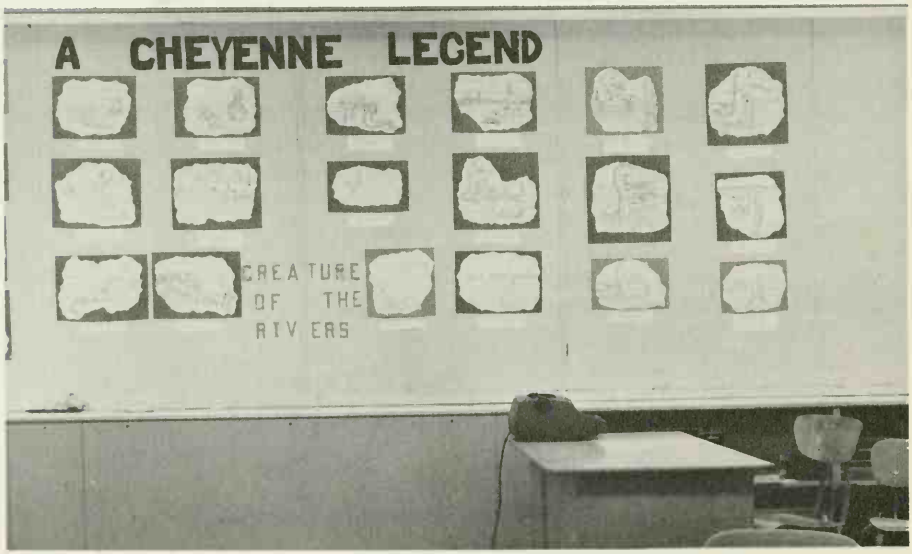
EVALUATION:

Tell your legend to class or a group of younger children. Record their reactions.

RESOURCES:

Horse, Carrie—Kiowa
Hunt, George—Kiowa
Tsotigh, Roxie—Kiowa
Redbird, Bonnie—Kiowa
Spottedbird, Wilson, Jr.—Kiowa
Wells, Angeline—Caddo
Chanate, Clara—Kiowa
Jones, Barbara—Kiowa
Komalty, Peggy—Comanche
Chalepah, Carolyn—Kiowa–Apache
Yeahquo, Richard—Kiowa
Pewardy, Lorene—Comanche
Pebeahsy, Charles—Wichita–Comanche
Jones, Rose—Kiowa

Whorton, Julian. Concho Indian School, Concho, Oklahoma.© (Legends reprinted by permission). 1980.



LIBRARY SKILLS

DEVELOPING LIBRARY SKILLS

Introduction

The library is commonly considered a storage place for all forms of information, arranged and organized for the convenience of the library user. Although the library concept has changed from the storage place to a lively place of work and research, the need for classification of forms and types of information has prevailed since the time of the earliest libraries long before the time of Christ.

Originally there were very fundamental forms of classification. Imagine a library with large clay jars with scrolls of skin and papyrus arranged according to size and subject. Perhaps books were arranged by color coding. Eventually, more sophisticated classification systems were developed. Today, the two most commonly used systems are the Library of Congress system developed by the Library of Congress in Washington, D. C., and the Dewey Decimal System developed by Melville Dewey in 1883. Both systems leave something to be desired; however, there is room for expansion in each system. Most school libraries use the Dewey Decimal System; consequently the activities in this textbook will be based on that system.

Each exercise in this unit will employ use of information and basic reference sources available in the library. The lessons will indicate the type of reference source to be used and sometimes the specific title required to find the information.

The purpose of this unit is to acquaint you, the student, with the various areas of the library. Generally, most students are aware of only a few sections of the library such as the newspapers, magazines, encyclopedias, dictionaries, and fiction. You should become more aware of available information in the vertical files, card catalog, quick references, handbooks, atlases, various kinds of dictionaries, single volume and multiple volume sets of encyclopedias as well as other classified factual information.

The important goal to be accomplished is to develop the ability to efficiently locate all types of information. In order to better communicate with others and keep abreast of world events and trends, the use of library information is a vital necessity. In this decade the development of electronic technology has caused the retrieval of information to be a thrilling split–second experience.

LIBRARY TERMS

CONCEPT:

There are specific abbreviations used in library study.

PRESENTATION:

Common Abbreviation

Abbreviation	Meanings
abr	abridged, abridgment
anon	anonymous (unknown author)
bil	bibliography
bul; bull	bulletin
c	copyright date
comp	compiled, compiler
ed	edition, edited, editor
e.g.	for example
ibid	in the same place
id	idem, the same
i.e.	that is
illus	illustrations, illustrated, illustrator
imprint	on a catalog card or bibliography entry, the place and date of publication and the publisher
infra	below, to be mentioned later
n.d.	no date of publication (in imprint)
n.p.	no place of publication (in imprint)
n. pub.	no publisher names (in imprint)
pam	pamphlet
pl	plate, plates, (pictures which take the full page)
p.pp	page or pages
pseud	pseudonym an assumed name, not the author's real name
rev.	revised, review
sup, supp., suppl.	supplement
supra	above, previously mentioned
t.p.	title page
tr., trans.	translated; translater
v.	(vide) see
viz	that is to say
vol., vo	volumes, volume
o.p.	out of print

APPLICATION:

Activities:

Research "Oklahoma" in the most recent edition of *Reader's Guide to Periodical Literature*. List the library terms you find.

Personalization:

Research the name of your tribe in the same reference book. List the library terms you find.

EVALUATION:

Ask another student to give you a test over the thirty library terms.

RESOURCE:

Reader's Guide to Periodical Literature.

QUOTATIONS

CONCEPT:

The most used sources for quotations is *Bartlett's Familiar Quotations.*

PRESENTATION:

There are many collections of quotations. However, the most commonly used and perhaps best known one is *Bartlett's Familiar Quotations.* In using this reference tool, you must look in the alphabetically arranged index for the lead words or the most important words in the beginning phrase of the quotation. You will be referred to a page number and an "a" or "b" indicating the right or left of the page where the quotation is found. You will need to familiarize yourself with terms such as "ibid" in the section called "Library Terms."

APPLICATION:

Activities:

Furnish the information requested for each of the following quotations by using *Bartlett's Familiar Quotations.* Answer the questions on your paper.

Complete the following quotations from *The Quiet Crisis*, Chapter 1, by_____.

1. "The most common trait of all primitive peoples is a reverence for the life–giving earth. . . ."

Complete the following quotation by Alexander Pope in his "An Essay on Man" (1733–1734), epistle I, (lines 96–99).

2. "Lo, the poor Indian whose untutor'd mind. . . ."
3. Complete the following quotation, by Charles Sprague in "The American Indian."

   "Here lived and loved another race of beings. . . .
4. The following campaign speech was given in Boston on Nov. 4, 1944, by _____.

   "All of our people all over the country—except the pure–blooded Indians—are immigrants or descendants of immigrants, including even those who came over here on the Mayflower."

Personalization:

If you had a chance to publish one quotation in *Bartlett's Familiar Quotations,* what would it be?

EVALUATION:

You have been selected to give a speech to a Title IV–A Indian Education parent committee, on "Why Tribal Heritage is Important." What quotes can you find in *Bartlett's Familiar Quotations* to assist you with this speech?

RESOURCES:

Bartlett's Familiar Quotations. Boston: Little Brown Company. 1968.

Gerard, Beverly. Riverside Indian School, Anadarko, Oklahoma.

CARD CATALOG

CONCEPT:

The Card Catalog lists books by title, author, and subject.

PRESENTATION:

The Card Catalog serves as an index to the entire book collection. It serves as a means of providing order to the arrangement of books and other library materials. Each book in the library will have at least three cards in the card catalog: Subject, Title, and Author.

APPLICATION:

Activities:

A. Using the Card Catalog, write the name of the author and call number for the following books on your separate sheet of paper.

House Made of Dawn
We Talk, You Listen
The New Indians
Indian Boyhood
The Indian Tipi

B. Check to see if your library has books by the authors listed below. List the titles and call numbers on a separate sheet of paper.

Oliver LaFarge
Kay Bennett
Dee Brown
N. Scott Momaday
Vine Deloria
John Joseph Mathews
Woody Bussey
Lance Hanson

C. Using the card catalog list the author, title, and call number for one book on each of the following subjects.

MEDICINE—INDIAN
INDIANS OF NORTH AMERICA—SOCIAL CONDITIONS
TRACK ATHLETES—JIM THORPE
LEGENDS—INDIAN
U.S.—BATTLES, WARS
POETRY—INDIAN
INDIANS OF NORTH AMERICA—KIOWA
INDIANS OF NORTH AMERICA—COMANCHE
INDIANS OF NORTH AMERICA—EDUCATION
GERONIMO

D. Using the title cards in the Card Catalog, determine what tribe the author refers to in the book. Write the name of the tribe on your paper. Read the annotation, (the brief critique of the book in the middle of the card), and if this is not indicative, see the tracings at the bottom of the catalog card.

Author	**Title**
Richter, Conrad	*Light in the Forest*
Means, Florence	*Shadi*
LaFarge, Oliver	*Laughing Boy*
Borland, Hal	*When the Legends Die*
Waters, Frank	*Man Who Killed the Deer*
Keith, Harold	*Komanticia*
Arnold, Elliott	*Broken Arrow*
Edmonds, Walter	*Drums Along the Mohawk*
Huffaker, Claire	*Nobody Loves a Drunken Indian*
Fall, Thomas	*Ordeal of Running Standing*

Personalization:

Make a list of your favorite books about Indians and check to see if they are in the Card Catalog.

EVALUATION:

Give the Card Catalog number for each book you listed.

RESOURCES:

Card Catalog: author, title, and subject heading card.

Library books.

Gerard, Beverly. Riverside Indian School, Anadarko, Oklahoma.

GENERAL REFERENCE SOURCES

CONCEPT:

Three good sources for general information are: the vertical file, magazines, and newspapers.

PRESENTATION:

Vertical File: There is information on many subjects related to Indians of North America in vertical file folders.

Newspapers: There are approximately two hundred newspapers representing hometowns, tribes, organizations, institutions, and other schools.

Magazines: There are several magazines which relate a great deal to North American Indians. *Arizona Highways, New Mexico, Arts and Crafts, Wee Wish Tree, Indian Historian, Chronicles of Oklahoma, National Geographic, Oklahoma Today.*

APPLICATION:

Activities:

A. Using the vertical file, list five tribes representative of the area where you live.

B. On your paper list all newspapers in your library collection about your tribe.

C. List three Indian magazines which you consider interesting and would like to read.

Personalization:

List the name of your tribal newspaper. Find out about its publication: name of editor, place of publication, dates of publication, and distribution.

EVALUATION:

Check to see if your library has a copy of your tribal newspaper.

RESOURCES:

Vertical file

Newspapers

Magazine collection

Gerard, Beverly. Riverside Indian School, Anadarko, Oklahoma.

ALMANAC

CONCEPT:

An Almanac is a compilation of general information in quick reference form.

PRESENTATION:

In the Almanac you will find detailed lists, tables, graphs, biographies, maps, but few pictures. In using this reference tool keep in mind that in library research you must narrow your search from broad, general terms to the more specific terms. Refer to the Table of Contents and the more detailed Index. The Almanac is usually an inexpensive form of reference which can be found in almost any book store, even the magazine section of a supermarket.

APPLICATION:

Activities:

The *World Almanac 1980* states that according to the latest census, which is taken every ten years by the U.S. Department of Commerce, the total current population of the North American Indian is 486,531. In the following states, find the population of the North American Indian and the population listed for any reservations in that state.

Kansas	Washington
Texas	Wyoming
Arizona	Colorado
New Mexico	Idaho
Montana	Alaska
Oregon	Oklahoma

Personalization:

What changes do you predict in the 1990 census for the tribe? List these predictions.

EVALUATION:

A. Select three other areas of interest about which you can find information in the Almanac.

B. What do you think the American Indian used before the Almanac for finding the same information? Write a paragraph about this and be prepared to discuss.

RESOURCES:

The World Almanac and Book of Facts. New York: Newspaper Enterprise Association, Inc. 1980.

Gerard, Beverly. Riverside Indian School, Anadarko, Oklahoma.

DEWEY DECIMAL CLASSIFICATION SYSTEM

CONCEPT:

The Dewey Decimal Classification System classifies information into ten categories.

PRESENTATION:

In 1876, Melville Dewey, who was then the Chief Librarian at Columbia University, developed a method of organizing information. He felt that there should be ten classifications of information. Since the development of this classification system, information, research, and knowledge in general has expanded so greatly that the system is not entirely satisfactory. Consequently, the 970.1–970.6 classification has been expanded unofficially in library units to include American Indian literature. The Dewey Decimal Classification System is still used by most school libraries. The Library of Congress classification system is used by most university and technical libraries.

DEWEY DECIMAL CLASSIFICATION SYSTEM

000–099 **General works**. Newspapers, magazines, encyclopedias, almanacs, and ready reference sources such as the vertical file are included in this category.

100–199 **Philosophy.** When man began to think and reason, he realized that his way of life was his own responsibility.

200–299 **Religion.** Man soon realized that there was a supernatural power controlling his universe and environment. In search of this supernatural being, he developed a deity to worship and revere.

300–399 **Social Science.** As man's thinking developed, he began to be concerned with other people, education, and anything related to society.

400–499 **Language.** With the realization of the importance of other people, man became aware of the need for a means of communication. This classification includes dictionaries and grammars of the approximately 200 principal languages of the world.

500–599 **Pure Science.** The theory of science and its principles was the basis for the improvement of life. Observation of scientific happenings and origins developed the classification of pure science.

600–699 **Technology.** Based on the theories and principles established in pure science, man implemented improvements in his way of life.

700–799 **Fine Arts and Recreation.** More time for leisure and pleasure was a result of technological improvements. Self–expression in the areas of music, painting, and sculpture as well as physical enjoyment of sports and other recreation has always been an integral part of man's existence.

800–899 **Literature.** With the development of language and time for various experiences came a need for preservation or recording of events. Literature including fiction, plays, poetry, and essays from all languages are in this classification.

900–999 **History.** Recording the significant events such as wars, travel, and human development in all countries resulted in this classification. Biography, or the story of individual lives and the history of the Indians of North America are included in this classification.

APPLICATION:

Activities:

On your paper copy the following book titles and classify them in their general number range.

Encyclopedia Americana
Cassell's Spanish–English Dictionary
Complete works of William Shakespeare
Philosophy A to Z
Custer Died for Your Sins
The Holy Bible
The Social Problems of U.S.A.
Caves
Television Repair
Touch the Earth

Personalization:

List on your paper the Dewey Decimal classification categories for the topics below.

My favorite sport
An Indian athlete
An Indian battle
A book of poetry
A well-known Indian tribe
A book on how to fix your car

EVALUATION:

Offer to spend at least one hour in your library shelving books.

RESOURCES:

The library.

Gerard, Beverly. Riverside Indian School, Anadarko, Oklahoma.

ATLAS AND GAZETEER

CONCEPT:

The Atlas and the Gazeteer are useful tools.

PRESENTATION:

The **Atlas** contains varied information. You can find information about the political boundaries of a country, the population, high and low areas (topography), rainfall, types of vegetation, temperature, mileage, and sometimes a description of the people.

The **Gazeteer** is a dictionary form of the atlas, which lists places, giving brief descriptive information such as population and location.

APPLICATION:

Activities:

Using an atlas of any type, locate the following information. Write the answers on a separate sheet of paper.

1. What are the capitals of these states?

   Wyoming
   Arizona
   New Mexico
   Massachusetts
   New York
   Pennsylvania

2. What is the population of these cities?

   Chicago, Illinois
   Oklahoma City, Oklahoma
   Washington, D.C.
   Tempe, Arizona
   Albuquerque, New Mexico
   Austin, Texas

3. What mountain ranges are in these states?

Montana	Washington
Colorado	California
North Carolina	Oregon

4. What crops are considered major in these states?

Arizona	Utah
Kentucky	Wisonsin
Montana	Idaho

5. What Indian tribal reservations are in these states?

Arizona	Mississippi
Colorado	New Mexico
Florida	Montana

6. What rivers are common to these states?

Colorado
New Mexico
Idaho
Mississippi

7. What is the area in square miles of these states?

Indiana	Ohio
Oklahoma	Missouri
Delaware	Rhode Island

Personalization:

Look up your state and list the information you find in the Atlas and the Gazeteer.

EVALUATION:

Using the Atlas and the Gazeteer, find which state has the highest Indian population.

RESOURCES:

Atlas

Gazeteer

Gerard, Beverly. Riverside Indian School, Anadarko, Oklahoma.

READER'S GUIDE TO PERIODICAL LITERATURE

CONCEPT:

The *Reader's Guide to Periodical Literature* indexes approximately one hundred and sixty-two magazines.

PRESENTATION:

In using the *Reader's Guide to Periodical Literature* you must look for needed information by subject or by author, not by the name of the magazine article. Always begin your search with the broad subject and proceed to the more specific, (i.e. Art; Art-North American Indian). Fiction, drama, movies, musical comedies, critical reviews, operas and operettas are also indexed, as well as magazine articles.

APPLICATION:

Activities:

A. **Abbreviations**

1. The guide has certain abbreviations with which you must become familiar. Using the actual *Reader's Guide to Periodical Literature,* list on your paper what these abbreviations stand for:

Ag	F	+	S
Ap	i, il	no	ass'n
a	inc	Mr.	pt.
bi—m	Ja	My	yr.
bi—w	Je	N	W
D	Jt. auth	O	Hon

2. These abbreviations refer to some of the 162 magazines indexed by the *Reader's Guide to Periodical Literature.* On your paper list the magazines they refer to:

Am Artist	Nat Geog
Am Heritage	Nat Parks & Con Mag
Bet Hom and Gard	Pop Elec
Good H	Read Digest
Lib J	Sci Am
Mech Illus	Sci Digest
Mod Phot	Natur Hist

B. **Numbers and Symbols**

On your paper answer the following questions:

1. What do the numbers and symbols indicate in the following list?

Indians and the courts: allies against wildlife: question of applying fish and game laws to Indians. R. Starnes il Outdoor Life 159: 8 + Je '77.

2. Under what headings would you find articles about Indians of North America?
3. List at least three magazine articles with location information about Indians of North America.
4. Is there a cross reference, "See also," to another subject in any of the listings? If so, what is it?

Personalization:

Look for the name of your tribe in the *Reader's Guide to Periodical Literature*. List the magazines that have published articles about your tribe in the last year.

EVALUATION:

What do you consider the greatest advantage of the *Reader's Guide to Periodical Literature.* State your answer in a short paragraph.

RESOURCES:

Reader's Guide to Periodical Literature. New York: H.W. Wilson Co., 1890 to Now.
Gerard, Beverly. Riverside Indian School, Anadarko, Oklahoma.

1 2 a 3 4 5 6 7 8

MINIATURE VIEW OF CAMPUS AND BUILDINGS.—Looking northwest from hospital. 1 Trades building. 2 Small boys' home. 3 Storehouse (partly hidden by the guardhouse) and the frame office building. 4 Boys' home. 5 Domestic building. 6 Haworth hall. 7 Water works storage tank. 8 Girls' home. Were our view extended farther to the right it would include the superintendent's residence.

WEBSTER'S UNABRIDGED DICTIONARY

CONCEPT:

The general dictionary is a guide to pronunciation, word usage, spelling, meaning, word origin, and parts of speech.

PRESENTATION:

There are many types of dictionaries ranging from general to specific areas of knowledge or information. The **abridged** dictionary is a shorter form of the **unabridged** dictionary which covers all words in the English language. Other types of dictionaries include biographies, synonyms, antonyms, and foreign language.

Not only will you find common words in the general dictionary, but also words that are new to our language. You will find abbreviations, acronyms, cross references, prefixes and suffixes.

APPLICATION:

Activities:

A. Write the following information about words listed below: diacritical markings, part of speech, cross reference if applicable, origin if applicable.

Tipi (te pee)	Caucus
Travois	Toboggan
Wampum	Skunk
Squaw	Wigwam
Medicine	Peyote

B. After reading the following information about the Indian's use of wild plants, on your paper write the common name for each technical name of the food given. Use the *Webster's Unabridged Dictionary* to help you.

Typha lutifolia.

The young, tender shoots were cooked and served as a green vegetable. Young flower heads were used raw or boiled. The roots were boiled or baked as we eat potatoes. They were also dried and ground into flour to make bread.

Zizania aquatica.

The Chippewa, Dakota and Menominee considered this a main food. The grain was half inch long, slender and reddish-brown with bristle at the top of the husk. The women harvest the grain by threshing the ripened heads into the canoe, then dry it in the sun in bark baskets or in kettles over a low fire. The

men finish the threshing by flailing it with sticks or moccasined feet loosening the grain from the husks. It is often ground and used in making bread.

Alluim cernuum.

This vegetable as we know it today came from Europe, but many kinds have always been in American forests and meadows and were used by American Indians. They were used raw while young, cooked, and as flavoring in soups and stews. Indians dug for them and had celebrations in honor of spring when they were found. The Cherokees called them ramps.

Personalization:

What specific information does the dictionary give about Oklahoma? Copy this information on your paper.

EVALUATION:

List the types of information you can find in a dictionary.

RESOURCES:

Webster's Unabridged Dictionary. New York: Publisher Guild. 1976.

Webster's New International Dictionary. Springfield: G.C. Merriam Co., 1961.

Gerard, Beverly. Riverside Indian School, Anadarko, Oklahoma.

Courtesy of Western History Collections, University of Oklahoma Library

BIOGRAPHICAL DICTIONARY

CONCEPT:

A biographical dictionary reviews the lives of outstanding people.

PRESENTATION:

Many outstanding Americans are of North American Indian descent. A little time in research will reveal to those who are interested that there are Indian personalities from all tribes who have risen to great levels of leadership and accomplishments. In a **biographical dictionary** you will be able to find information regarding the person's tribal affiliation, birth and death dates, and outstanding accomplishments.

APPLICATION:

Activities:

A. **Oustanding Personalities of North American Indian Descent**

Using a biographical dictionary, find and list the following information about these well–known North American Indians: full name, place of birth, date of birth, tribal affiliation, accomplishment.

Geronimo	Richard West
N. Scott Momaday	Sequoyah
Charles Curtis	Dan M. Madrano
Allie Reynolds	Dr. Carlos Montezuma, (M.D.)
Will Rogers	Kelly Haney
Dr. Willard Rhodes	LaDonna C. Harris

B. **Artists of North American Indian Descent**

Find the following information about these Indians of North America, who are now or have been outstanding in the field of art: tribal afffiliation, type of work, media and professional name.

Betien Yazz	Acee Blue Eagle
Harrison Begay	Robert Redbird
Echohawk Brummet	Richard West
Bill flores	Black Bear Rosin
Oscar Howe	Archie Black Owl
Fred Kobotie	Silver Moon (Martin)
Yeffee Kimball	Mildred Cleghorn
Solomon McCombs	Doc Tate Nevaquaya
Maria Martinez	Terry Saul
Pop Chalee	Willard Stone
Harry Whitehorse	Jerome Bushyhead

C. Performing Artists of North American Indian Descent

The North American Indian heritage is rich in love for music and art. It seems only natural that self–expression would lead them to the contemporary forms of the performing arts. The list of personalities is long and perhaps surprising. Among them you will find musicians, composers, vocalists, entertainers, actors and dancers. List on your paper the following information about each of the performers: full name, place of birth, date of birth, tribal affiliation and accomplishment.

Louis Wayne Ballard (musician, composer)
Hote Casella (folk singer)
Kahn-Tineta Horn (model, actress)
Buffy Sainte-Marie (folk singer, poet, recording artist)
Jay Silverheels (tv and movie actor, "Tonto" in the "Lone Ranger")
Keely Smith (singer, tv and recording artist)
Kay Starr (singer)
Maria Tallchief (ballerina)
Marjorie Tall Chief (ballerina)
Chief Dan George (movie actor—"Old Lodge Skins" in "Little Big Man")
Will Sampson (movie actor—"Buffalo Bill" and "One Flew Over the Cuckoo Nest")
Burnee Acquanetta (actress)
Linda Darnell (actress)
Patti Page (singer, actress)
Will Rogers, JR. (actor)
Will Rogers, SR. (actor, humorist, vaudeville entertainer, author, journalist)
William D. Wilkerson (actor in "Juarez")
Scott T. Williams ("Chief Thundercloud", actor 1930's "Geronimo")

D. North American Indian Authors

North American Indian authors are not as plentiful as those who wrote about the Indians; however, some of them are well–known for their factual content as well as ethnic appeal. Use the reference sources below to find titles of the major works of these North American Indian authors.

Vine DeLoria, Jr. Sioux. Mr. Deloria is the son Vine Deloria, Sr., a well known Sioux clergyman and the nephew of Ella Deloria. He is a nationally known author and is also a former executive officer of the National Congress of American Indians.

W.E.S. Folsom Dickerson. Choctaw. Mr. Folsom Dickerson is a Phi Beta Kappa graduate of the University of Texas. He wrote primarily about the Alabama–Koasati Indians living in Texas.

Muriel Wright. Choctaw. Ms. Wright wrote two hundred articles and four books. She was the daughter of the Choctaw Indian Chief, Allen Wright, who named the state of Oklahoma.

E. Pauline Johnson. Mohawk. Ms. Johnson was a poet who was honored by the Canadian government with the issuance of her picture on a 5¢ Canadian postage stamp.

John Milton Oskison. Cherokee. Mr. Oskison is a former writer on the *Collier* magazine staff. He co–authored the book, *And Still the Water Run,* with Angie Debo in 1940.

Alexander Lawrence Posey. Creek. Mr. Posey was the Superintendent of Public Instruction for the Creek Nation. His work was published by the Okmulgee Cultural Foundation.

N. Scott Momaday. Kiowa. Mr. Momaday is a 1969 Pulitzer Prize winner for his novel, *House Made of Dawn.*

E. **North American Indian Legislators**

The persons listed below served in important elected political positions. Using the biographical dictionaries, complete the following information on each legislator: birthdate, death date if applicable, tribal affiliation, dates of service.

Madrane, Dan	Belvin, Henry
Willis, Bill	Haney, Kelly
Curtis, Charles	Albert, Carl
Rogers, Will, Jr.	Roberts, Hollis
McCaleb Neal	

Personalization:

Write a description of how you hope to be listed in a biographical dictionary.

EVALUATION:

How did the biographical dictionary help you? Write a statement about this.

RESOURCES:

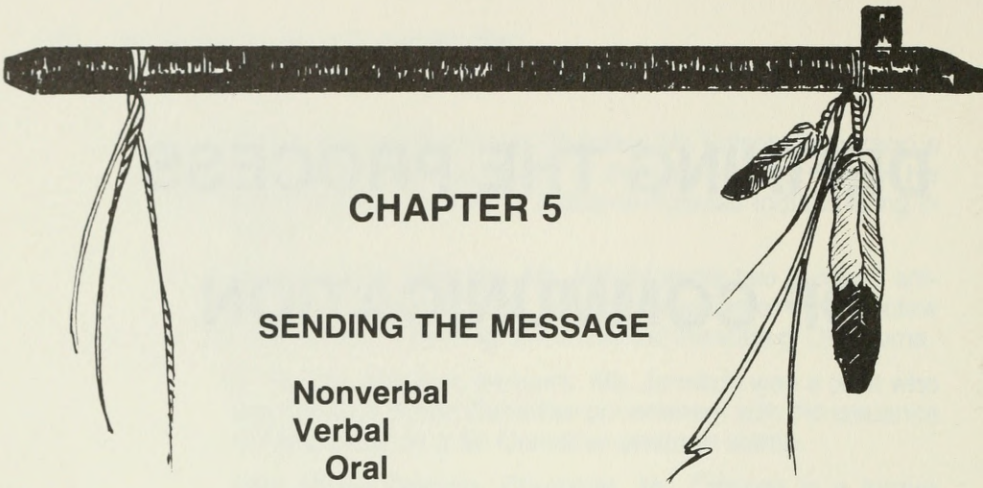
Dictionary of American Biography. New York: Scribner's & Sons. 1946–1958.

Indians of Today. Chicago: I.C.F.P. Publishers. 1971.

Encyclopedia of the American Indian. New York: Todd Publishers. 1978.

Webster's Biographical Dictionary. Springfield: G. C. Merriam Co. 1979.

DEFINING THE PROCESS OF COMMUNICATION



CHAPTER 5

SENDING THE MESSAGE

- Nonverbal
- Verbal
  - Oral
  - Written

RECEIVING THE MESSAGE

- Listening
- Reading

SENDING THE MESSAGE

Group of Ponca Indians visiting the Cheyenne at the U.S. Indian Scout camp near Ft. Reno. Photo courtesy of Western History Collections, University of Oklahoma Library.

(All materials in 'Defining the Process of Communication' with exception of the reading section, used by permission). © By Dr. Mary Herron Leerstang and Jan Fryrear, 1981.

Courtesy of Beverly Gerard

SENDING THE MESSAGE

CONCEPT:

Communication on any level consists of source, message, channel, receiver and feedback.

PRESENTATION:

A Communication Model

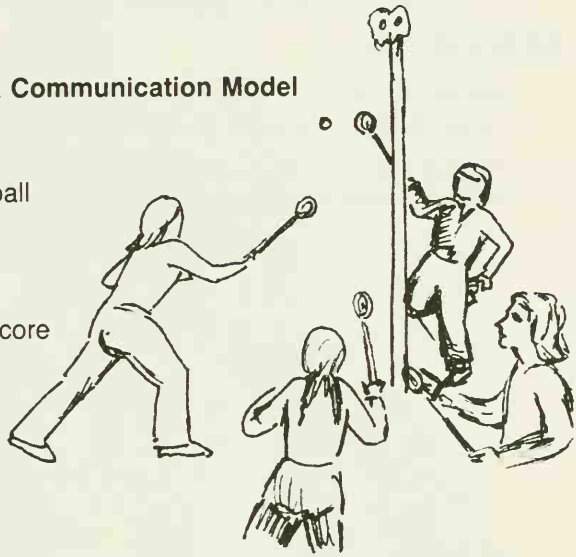
Source: Player

Message: Indian Stickball

Channel: Hitting

Receiver: Cow Skull

Feedback: Fans and Score



Examples:

Written	**Oral**
Source: Reporter	Newscaster
Message: Event	Event
Channel: Newspaper	T. V.
Receiver: Subscriber	Viewer
Feedback: Letters to the editor, no more subscriber	Turn off T. V., Change Channels, Phone Calls

APPLICATION:

Activities:

On a separate sheet of paper apply this communication model to:

1. A recent letter you received:
2. A recent conversation with a friend:

Personalization:

Create your own original illustration of the communication model.

EVALUATION:

On your paper answet the following questions:

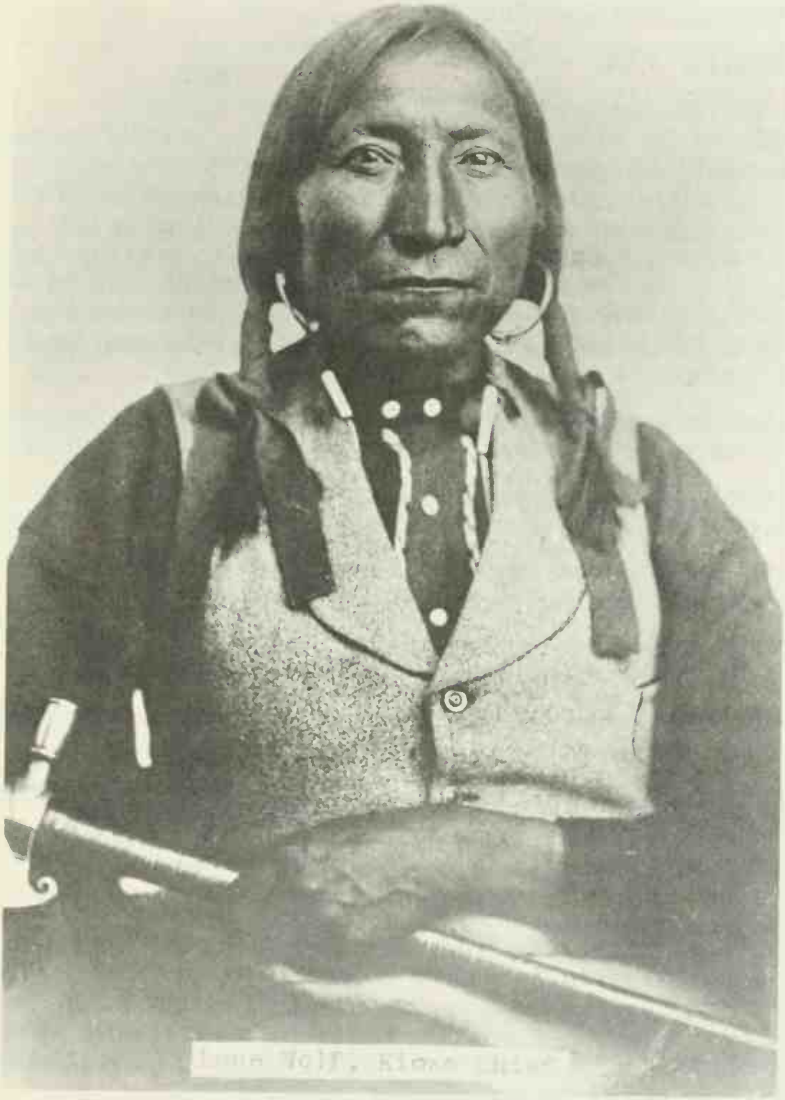
A. What is satisfactory communication?
B. In your opinion, is this communication model complete? Could you add any elements? Could you subtract any elements?

RESOURCES:

Barnlund, Dean C., "Toward a Meaning-Centered Philosophy of Communication," *Journal of Communication*, 11 (1962), pp. 198-202.

Fryrear, Jan E. Graduate Teaching and research Assistant in communication at Arizona State University, Tempe, Arizona.

NONVERBAL



Lone Wolf, Kiowa Chief. Photo courtesy of Western History Collections, University of Oklahoma Library.

NONVERBAL

CONCEPT:

You Can't NOT Communicate.

PRESENTATION:

In the 1967 *Journal of Communication* and later in the September, 1968, issue of *Psychology Today*, Dr. A. Mehrabian revealed astonishing results in his research on vonverbal communication. He found that 7% of our communication effectiveness depends on the words that we use, 38% of our communication effectiveness depends on the way we say those words, and that 55% of our effectiveness depends on our **nonverbal** messages. If our nonverbal messages are that important, we need to be aware of how and what we are sending. Types of nonverbal communication include: **Objects, Space, Time, Eye Contact, Touch** and **Movement.**

Much as we learn verbal communication, we also learn the rules for nonverbal communication. The following is a list of some of these rules:

Upon entering an elevator turn to the door and stare at it or at the numbers indicating where the elevator is until your floor is reached.

When sitting down in a cafeteria take a seat that is far away from the next person as possible.

When sitting next to someone (or in the general area) do not invade their private space with your body or your belongings.

When sitting directly across from people do not stare at them (that is, directly at their eyes) for more than a second or two.

Members of the opposite sex should not stare at the various sexual parts of the other person's body while that person is watching you.

When strangers are talking, do not enter their group.

When talking with someone do not stand too close or too far away. You may move closer when talking about intimate topics. Never stand close enough so that you can smell the other person's body odor. This rule may be broken only under certain conditions, for example,when the individuals involved are physically attracted to each other or when one individual is consoling another or when engaged in some game where the rules require this close contact.

When talking in an otherwise occupied area, lower your voice so that other people are not disturbed by your conversation.

When talking with someone, look at their eyes and facial area only occasionally. Do not stare at them or avoid their glance completely.

When talking with someone do not touch them more than absolutely necessary. This is especially important when the parties do not know each other. Some touching is permitted when the parties are well acquainted. Touching is more permissible for women than it is for men—that is, it is more permissible for women to touch men than for men to touch women and more permissible for women to touch women than for men to touch men.

APPLICATION:

Activities:

A. **Breaking Nonverbal Rules**

1. Choose a partner. One person will be the rule breaker, and one will be the observer. The rule breaker must enter some situation in which one or more rules of nonverbal communication can be broken. The task of the observer is to record what happens as a result of the rule breaking. Each pair should return after 20 minutes and report to the class what happened.

2. On your paper answer the following questions:

   a. What nonverbal rules do you follow regularly?

   b. What nonverbal rules make you uncomfortable when they are broken?

   c. Do you know people who often break nonverbal rules?

   d. What reactions do they receive from others?

B. **Nonverbal Instructions**

Ask one student to leave the room for one minute. When he is out of the room, the group is given an instruction which they must communicate to the subject, and the nonverbal cue or cues to which they are restricted.

1. **Sample Instructions:**

   leave the room
   give the teacher a pat on the back
   shake hands with each member of the group
   open (close) all the windows
   open (close) the door
   bring into the class someone who is not a member of the class
   write the time on the board
   find a red pen
   raise your hand

clap hands
sit on the floor
put your shoes on the wrong feet
get a drink of water
hold up a notebook with the name of the school on it
comb your hair

2. **Nonverbal Cues:**

vocal (but nonverbal cues)
hand and arm movements
eye movements (but not head movements)
head movements
the entire body
tactile cues
manipulation of the objects in the room
leg movements (including feet movements)

C. **Control by Nonverbal Communication**

Write the letters of a phrase or statement on a piece of typing paper or cardboard, one letter on each piece. Shuffle them randomly, and distribute one to each student. (Choose a phrase that contains as many letters as there are students.) The students will then form a phrase without talking or writing anything. They will arrange themselves so that the letters they are carrying spell out the phrase or statement. Remember, this exercise must be done nonverbally.

WHO EMERGED AS LEADER?

Personalization:

Ask a friend to list three characteristic nonverbal clues of your behavior.

EVALUATION:

How aware of nonverbal communication were you before this exercise? Write a statement about your degree of awareness using "I have always been aware of my nonverbal behavior" or "I am rarely aware of my nonverbal behavior" as a starter for your paragraph.

RESOURCE:

Fryrear, Jan. Arizona State University, Tempe, Arizona.

OBJECTS

CONCEPTS:

We communicate through the objects we display.

PRESENTATION:

The people in the drawings below communicate nonverbally through objects.

1.

2.

3.

4.

5.

APPLICATION:

Activities:

Based on the nonverbal communication that you received from objects (clothing, jewelry, shoes, etc.) worn by the people pictured, complete the following sentences on a separate sheet of paper.

1. #_____is married.
2. #_____is unemployed.
3. #_____is Northern Plains Indian.
4. #_____is religious.
5. #_____a Democrat.
6. #_____has strange friends.
7. #_____is respectable.
8. #_____is intelligent.
9. #_____is a Tribal Chairman.
10. #_____is poor.
11. #_____has used drugs.
12. #_____is a good student.
13. #_____is a good mother.
14. #_____is a "teacher's pet."
15. #_____lives with parents.
16. #_____is generous.
17. #_____is a political activist.
18. #_____is open minded.
19. #_____is dependable.
20. #_____smokes marijuana.

Personalization:

A. Determine what your objects communicate about **you**. (clothing, jewelry, hair style)

B. Now draw a picture of how you usually look.

EVALUATION:

Answer the following questions on your paper.

1. What do the objects of the person you just drew communicate?
2. Ask another student's opinion.
3. Do you agree?
4. Are you surprised by what you are communicating through objects that you wear?
5. Are you pleased?

RESOURCES:

"Communication Without Words," *Psychology Today*, September, 1968, p. 53.

"Orientation Behaviors and Nonverbal Attitude of Communication," *Journal of Communication*, 17: 1967, p. 324.

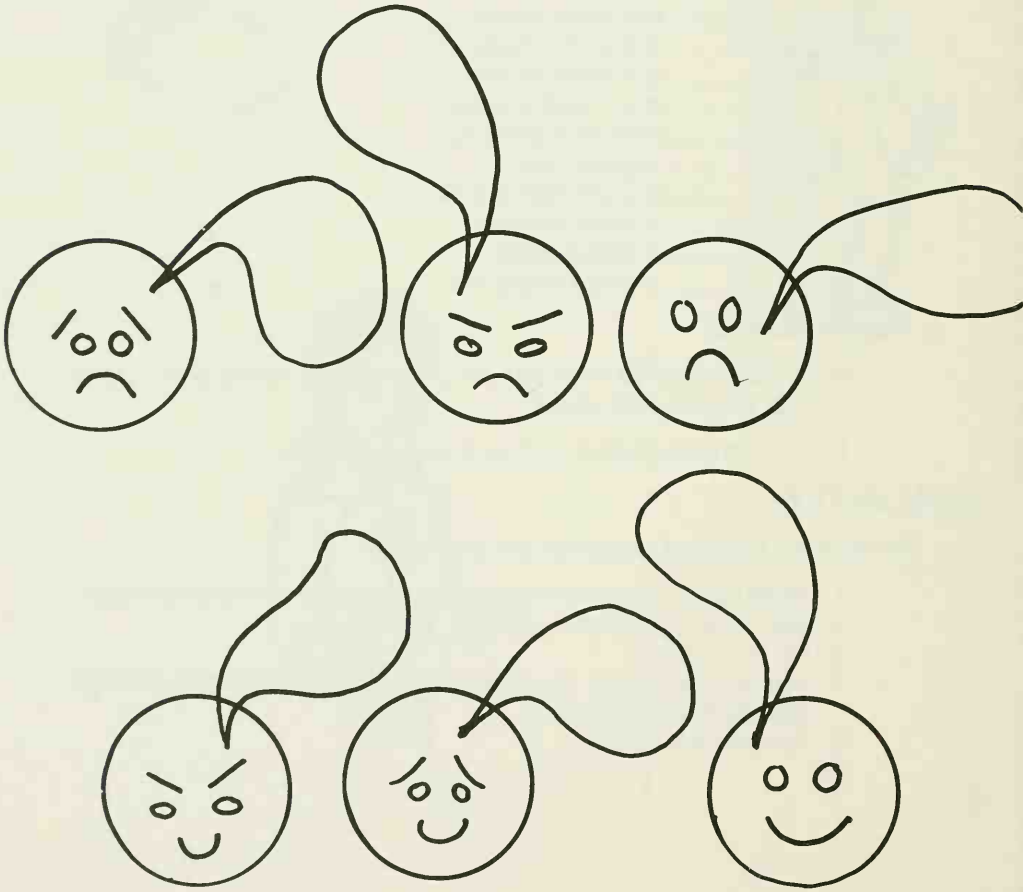
Fryrear, Jan. Arizona State University, Tempe, Arizona.

PARALANGUAGE

CONCEPT:

We communicate nonverbally through paralanguage.

PRESENTATION:



APPLICATION:

Activities:

On your paper draw the faces and tell what they are saying.

Personalization:

1. Get some old photographs of yourself. Determine what your face is saying in each photograph.
2. Ask the teacher to videotape you. Are you surprised at what your facial expression is communicating?

EVALUATION:

List your most characteristic expressions. (The ones your friends imitate when they imitate you.)

RESOURCE:

Fryrear, Jan. Arizona State University, Tempe, Arizona.

SPACE

CONCEPT:

We communicate to others by our attitude toward space, both territorial and personal.

PRESENTATION:

Territorial Space: Bears establish territorial boundaries by urinating all around the borders of their designated area.

Personal Space: Intimate distance = 0–18 inches
Social distance = 18 inches–3 feet
Business distance = 3 feet–12 feet
Distant space = 12 feet–infinite

APPLICATION:

Activities:

Read the exercises below and answer the questions on a separate sheet of paper.

A. **Territorial Space**

Sit in a different seat in the classroom. (Don't sit in your usual seat.) On your paper write a one-sentence reaction to how you feel in a different space and a different place in the classroom.

"In this new seat I feel . . . . ."

B. **Personal Space**

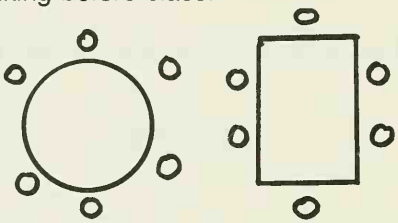
Form a large circle (in a gym or other large room). Then ask everyone to slowly move towards the center. Stop when you feel others are too close to you. Measure the distance. Compare this "safe" distance to the "safe" distance of others in the class.

"My safe distance is _____."

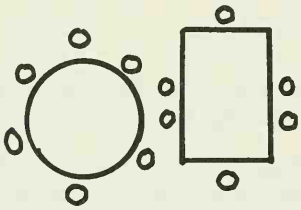
C. **Spatial Relationships**

Explanation: These are diagrams of tables and chairs. Imagine that the situation is the school cafeteria and that this is the only table with empty chairs. Copy the diagrams. For each of these first 4 sets of diagrams place an "X" where you and a friend of the same sex would seat yourselves in the following condition:

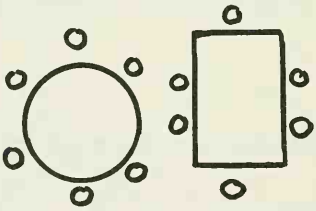
1. Talking before class.



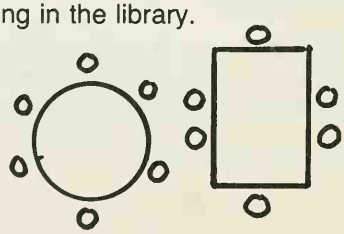
2. Cooperating (studying together for the *same* exam).



3. Studying for *different* exams.



4. Studying in the library.

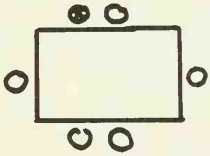


Discussion Questions:

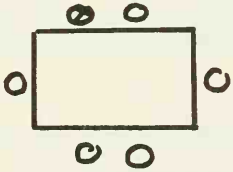
1. Why did you select the positions you did?
2. Explain the differences in the opportunity for nonverbal communication.
3. How do these positions relate to verbal communication?
4. Would you choose the same positions if the friend were of the opposite sex? Why?
5. Compare your responses to other class members.
6. Are there significant differences in choices between the round and rectangular tables? Explain.

In the next section are diagrams of tables and chairs. Copy the diagrams. Imagine that the situation is the school cafeteria and that this is the only table with empty seats. In the space marked "X" in each diagram people are already seated. Mark an "X" where you would sit in the following situations:

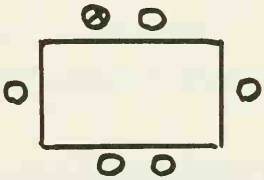
5. A young man/woman to whom you would like to "snag" but to whom you have never spoken.



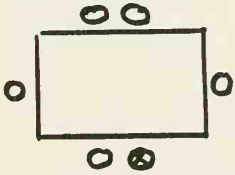
6. A person you argued with at the last tribal council meeting.



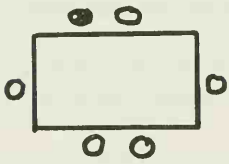
7. A person you went out with once and had a miserable time.



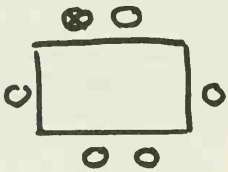
8. A person who was your opponent in the election of officers for the Indian club.



9. A teacher who gave you an "F" you did not deserve last year.



10. Your favorite teacher.



Discussion:

1. Why did you select those positions?
2. How does the position selected enable you to achieve your goal in each situation?
3. What does the position you selected communicate to the person already seated?

Personalization:

Reverse at least three nonverbal space rules. For example:

1. Get on an elevator and remain facing the back.
2. Talk to strangers in a movie theater or a shopping center.
3. Stand too close to a person in a conversation.

EVALUATION:

State what you have learned about the space that we communicate by.

Territorially? Personally?

What happens when we violate the space rules of other people?

RESOURCES:

Fryrear, Jan. Arizona State University. Tempe, Arizona.

TIME

CONCEPT:

We communicate to others by the way we use time.

PRESENTATION:

The story is told of an East Indian man who invited an American and his family to come to his home. "Come anytime," the Indian urged. After waiting several weeks, the Indian extended the invitation once more. But despite the American's assurance that he would like to come, he never did. He was certain that if the Indian really expected him to visit, he would state a time. The Indian, on the other hand, assumed that the American did not wish to pay him a visit. By the standards of his own culture, the Indian had indeed extended the invitation—for in India the polite host allows the guest to determine the time of the visit (Hall and Whyte, 1966).

APPLICATION:

Activities:

Analyze and discuss what was communicated by the use of time in each culture.

1. What did the East Indian man communicate when he invited the American to "come by any time?"
2. What did the American understand about the invitation?

Personalization:

Using the communication model of source, message, channel, receiver, and feedback, determine where the communication broke down.

EVALUATION:

1. List on a separate sheet of paper as many expressions involving time as you can which are common in the daily culture of the white American. State the meaning of those expressions.

EXPRESSIONS	MEANING
Be on time	
Time is money	

2. List on a separate sheet of paper as many expressions involving time as you can which are common in the daily culture of the American Indian.

EXPRESSIONS	MEANING

RESOURCES:

Tubbs, Stewart L. and Moss, Sylvia, *Human Communication*. New York: Random House, 1976.

EYE CONTACT

CONCEPT:

Eye contact can communicate.

PRESENTATION:

As Mr. Stoneroad made his recommendation to the tribal council, he looked into the audience only to see that no one was looking at him directly. How would you interpret this reaction?

APPLICATION:

Activities:

A. Make a chart listing the kinds of eye contact which are encouraged in the white American culture. Which of these are discouraged in Indian culture?

B. **Four Levels of Communication:**

1. Choose a partner. Then spend about one minute in each level of communication;

   a. **Ignoring**—One-way conversation—one person talks—one ignores. (Read a book, look at the floor, pretend to be uninterested, etc.)

   b. **Trivia**—two-way dialogue. Both people talk, but the level of conversation remains on superficial topics: weather, time, etc. A kind of light and fluffy conversation.

   c. **Conning**—(Manipulation)—two-way dialogue. Ask one person from each pair to meet separately. Explain the conversation. One person plans (plots) to get the other to offer something. Example: "My car wouldn't start today and I had to take a cab to school. I don't have any money, so I don't know how I'll get home." The intent of this statement is to motivate the other person to offer you a ride. The non-conning way to accomplish the same goal would be to ask directly for a ride, not to manipulate. Conning is a two-way dialogue, but is not open and equal. One person has an ulterior motive. The other is a victim.

c. **Intimacy**—Two-way nonverbal in which each person in the pair looks into eyes of the other for one minute. The intention is to be totally opened to the other person. Try to become aware of how you are reacting to this level of "intimacy" (physiologically, psychologically, emotionally, etc.) and how your partner is reacting. An initial embarrassment usually progresses into a comfortable situation.

2. Evaluate each level as you finish it by copying and completing the following chart.

Levels	Familiar	Unfamiliar	Comfortable	Uncomfortable
Ignoring (to ignore) (to be ignored)				
Trivia				
Conning				
Intimacy				

Personalization:

Evaluate the communication exercises by copying and completing the following chart.

Levels	Time spent daily	With whom	Need to change
Ignoring			
Trivia Light Conversation			
Conning Manipulation			
Intimacy Open—honest Communication			

Write your conclusion below the chart. Use this statement. "My communication pattern . . . "

EVALUATION:

It is reported that one minute of nonverbal open communication is more valuable than many minutes in verbal communication. Offer your explanation for this in a short paragraph on a separate page.

RESOURCE:

Fryrear, Jan. Arizona State University, Tempe, Arizona.

TOUCH

CONCEPT:

Touch communicates.

PRESENTATION:

Different cultures have different kinds of acceptable touches which carry different meanings. Men kiss men in a friendly way in Russia and many middle eastern countries but not in the United States. Touch carries communication from person to person and to the people observing.

APPLICATION:

Activities:

Compare the meaning of the following touches in the white American culture and the Native American culture. Copy and complete the chart below.

Touches	Native American	Other
Handshake		
Hug		
Pat on the head		
arm around the shoulder		
kiss		

Personalization:

Ask a friend to observe you for one day and to copy and complete the following log of your touch patterns. After he/she completes the list, **you** should indicate what it was you intended to communicate in your touch.

DAILY TOUCH LOG (Observer fills out)			
Who was touched	**Place**	**Was the touch reciprocated?**	**Meaning**
Friend	Pow-wow	Yes	Friendship

EVALUATION:

Evaluate your touch communication as recorded in the **Daily Touch Log** by considering the following questions:

1. Do you touch often?
2. Males more than females?
3. Is your touch reciprocated?
4. Do you touch more in private, like the home, than you do in school?

Summarize your touch communication in one clear statement. Then give several good examples for that position. Build your statement and examples into a paragraph.

Examples: Hand on the shoulder: friends at school, little brothers, mother at home.

Statement: My touch pattern almost always communicates friendship.

Conclusion: A hand on the shoulder, whether with my mother, my little brothers, or my friends at school, almost always communicates friendship.

RESOURCE:

Fryrear, Jan. Arizona State University. Tempe, Arizona.

MOVEMENT

CONCEPT:

Movement communicates different messages in different cultures.

PRESENTATION:

As Marta and Susan were leaving the building after the meeting, Earl asked, "Where is the dance going to be tonight?" Susan immediately pointed in the direction of the park where the pow wow would be, while Marta merely pointed with her lips.

APPLICATION:

Activities:

A. **Gestures**
Identify the gestures in the presentation according to culture.

B. **Behavior**
1. List on your paper behaviors which are discouraged in your culture.
2. List on your paper behaviors which are encouraged in your culture.

Personalization:

In your opinion do Native American people use unique gestures not used in other cultures? (Examples: mouth, hands, heads.) List these gestures.

EVALUATION:

In taking a close look at your behavior, determine what behaviors you have which are constantly rewarded. List those behaviors and rewards.

	Behavior	**Reward**
Example:	Competing in dance competition	money, respect, recognition

Now what behaviors are constantly punished?

	Behavior	**Reward**
Example:	Showing no respect for elders	shunned.

RESOURCE:

Fryrear, Jan. Arizona State University. Tempe, Arizona.

VERBAL

Eva Lu Russell

VERBAL COMMUNICATION

CONCEPT:

Verbal communication requires more than the use of words.

PRESENTATION:

The President of the Native American club on campus presented the following address to the club members at their weekly meeting.

> I want to thank all of you, for your tremendous cooperation and support for such a worthy cause as the one we are presently confronted with. It is indeed a challenge and it will take the support, cooperation, and volunteer time to make such an overwhelming project, such as this one, a real success. The members of the executive committee, in their last Executive Committee Meeting expressed their wishes to let you know their gratitude in this matter. We wholeheartedly thank the members of this club for such outstanding response, and we ask for your continued support in this urgent situation.

APPLICATION:

Activities:

Analyze the previous presentation according to the communication model: source, message, channel, receiver, and feedback.

Personalization:

Summarize the communication in one sentence. One word.

EVALUATION:

Although words were used in the President's speech to the club, they were not used effectively so that communication could be clear. Are there any advantages in using this so called "empty rhetoric"? List occasions in which it could be advantageous to you to camouflage your real message. Have you heard speakers who did this? Politicians? List specific examples of empty rhetoric speeches.

RESOURCE:

Fryrear, Jan. Arizona State University. Tempe, Arizona.

ORAL

Commemorating the Battle of the Washita: John Otterby, Magpie, Little Beaver, and Left Hand. Photo courtesy of Western History Collections, University of Oklahoma Library.

TWO-PERSON COMMUNICATION

CONCEPT:

A dyad is the most common and the most informal of all communication situations.

PRESENTATION:

A dyad is a situation in which two people are involved in a face-to-face transaction.

APPLICATION:

Activities:

Discuss the following dyad:

Larry: So you're an art major, huh?
Gail: Yes, I really feel this is the only major that gives me the freedom to **create.**
Larry: I really don't know that much about artists or art.
Gail: Well, I'm also interested in music. In fact, I play the guitar.
Larry: Do you like John Denver?
Gail: Oh, I can't stand John Denver.
Larry: Oh. Sorry.

(Silence)

Discuss the following questions:

1. Is the communication satisfactory to both parties? Why or why not?
2. What were the roles of both participants?
3. What could be changed for a more satisfactory interaction?

Personalization:

List five other types of dyad in which you have participated. Then define the role you played in each of the dyads. Determine what factors influenced you to play that role, and if you could change your role in each dyad communication, would the communication improve?

Copy and complete a **Dyad Analysis Chart.**

Dyad Analysis Chart

Type of Dyad	Your role	Factors influencing me	Changes needed
Teacher/student	Student	School environment Age Teacher expectation Parent expectation	Better listening Mutual respect Freedom to say what I want Acceptance

EVALUATION:

Evaluate your own communication competencies in the previous examples listed on the **Dyad Analysis Chart**. List the changes you could make for the relationships to be more self-satisfying.

RESOURCES:

Tubbs, Stewart and Moss, Sylvia. *Human Communication*. New York: Random House. 1974

Fryrear, Jan. Arizona State University. Tempe, Arizona.

Shawnee Indian School

SMALL GROUP DISCUSSION

CONCEPT:

Small group communication is the most effective approach to problem-solving because of its potential for a larger exchange of ideas than in the dyad communication.

PRESENTATION:

Brainstorming

Definition: **Brainstorming** is a communication session in which every member of the group experiences total freedom to express any idea without judgment.

Goal: The goal of brainstorming is to generate a large number of possible solutions that the group can consider and refine.

Rules: There is no wrong answer. Try to obtain quantity rather than quality. Don't censor your own ideas because . . . ideas can be combined and expanded by others.

The Problem Solving Process

Define the Problem
Limit the Problem
Analyze the Problem
Establish Conditions for Solutions
Brainstorm Possible Alternatives
Solve the Problem

APPLICATION:

Activities:

A. Brainstorming

1. Divide into groups. In the time limit of 5 minutes list as many uses as you can, as a group, for an abandoned BIA boarding school. Ask one person in the group to record these ideas.
2. After 5 minutes report to the class how many ideas your group generated.
3. Then examine the group process according to the four rules. If you generated a small number of ideas, try to determine why.

B. Problem Solving

1. Solve the following problem:

   Your school has been asked to send three representatives to a B.I.A. conference which will determine the future of Indian Schools in Oklahoma. The following students have applied to be the repre-

sentatives. Your problem solving task is to decide who should represent your school at this vital decision-making conference.

TIM—16

has attended boarding schools for 11 years. Plays football and wrestles. Will probably receive a football scholarship to O.U. for next year. He shows little interest in academic success and may not pass his senior year.

SARAH—17

a straight A senior. Has attended Indian schools all her life. Her father is a tribal chairman. She was just selected as Outstanding Senior Girl by the teachers in the school. Sarah studies hard, but is shy and has few friends.

RICHARD—14

has only been in boarding school this semester but is adapting well. He feels he can be a good representative because of his previous experience in the public school. Unfortunately, Richard's record shows that he was a trouble maker. He was often suspended; Richard is extremely creative and could be an outstanding artist.

JAN—16

Jan is President of the Junior class and is Secretary of the Student Council. She is extremely popular with students and teachers, but her grades are below average. She has been attending Indian schools for 5 years and plans to go on to college, but she is presently suspended for having alcohol in the dorm.

JOHN—18

A senior. Good grades, well liked by teachers and students. Does not plan to go to college immediately but has been offered a job at the B.I.A. area office. He is experiencing a dilemma at the present time because his girl friend is pregnant. He feels that he is not ready to assume the responsibility of a family.

MARY—15

Well liked, above average grades, beautiful, Student Council member. The daughter of a traditional Indian family in the area. Proud of her Indian heritage. She is John's girl friend.

2. Discuss as a class your reasons for selecting the representatives you did. On your paper list the names of the representatives and the rationale for choosing them. What faults could be overlooked? What faults could not?

3. Compare group choices.

Personalization:

As a group select a common problem. Use the problem solving process to reach a solution.

EVALUATION:

List the advantages of the small group approach to problem solving. Then list the groups you belong to.

RESOURCES:

Barker, et.al, *Groups in Process: An Introduction to Small Group Communication.* New Jersey: Prentice-Hall, Inc.,; 1979.

Fryrear, Jan. Arizona State University. Tempe, Arizona.

MASS COMMUNICATION

CONCEPT:

The impersonal nature of mass communication makes it require more careful examination than other types of communication; this examination is required for both written and oral mass communication messages.

PRESENTATION:

Source Credibility Questions

Who/What is the source of the Message?
Is the source qualified to make these statements?
Is there factual evidence to support the claims?

Example: If statistics are given, are they explained? "9 out of 10 doctors" . . . What kind of doctors? Were they all from the same town, the same clinic? Were they paid for the recommendation?

APPLICATION:

Activities:

A. Excerpts were taken from the following article printed in the *Sunday Oklahoman* in October, 1978, after Susan Arkeketa was named Miss Indian America.

1. Read the article carefully. Then answer the source credibility questions.
2. Evaluate the communication by using the model: source, message, channel, receiver, feedback.

COMMUNICATOR IS ROLE OF MISS INDIAN AMERICA

by Susan Bunney

Susan Arkeketa sees her role as Miss Indian America as one of the planks in the bridge over the American Indian–non-Indian gap.

In a country where "beauty titles are abundant, the Miss Indian America title had a different, deeper meaning," said 24-year-old Susan in a recent interview.

Although an exceptional beauty herself, Susan insisted that the Miss Indian America contest, held in July in Sheridan, Wyoming, was not a beauty pageant.

"The judges look for a girl who is dedicated to the betterment of Indian people and who has traditional values and attitudes. There's no swimsuit or evening gown competition. . . . . .

"I couldn't help getting involved with my people. A long time ago I looked at social statistics and wondered why the educational, economic and poverty level was so much lower for Indian people. There is a need for dedication and involvement."

When asked why those problems exist, Susan said, "There are certain stereotypes that have plagued Indians for years. Books, television and movies portrayed us as stoic, ignorant, lazy, pagan, drunken people who are all alike. That is simply not true.

"I've never met a stoic Indian in my life. Indians have a built-in, teasing sense of humor that sees the light side of every situation.

"Many Indians have been told over and over that they aren't capable of succeeding and this false information has filtered to their children. The people need to be encouraged to believe that they are capable of succeeding in any society.

"I find those people very distasteful who insist on believing those damaging stereotypes. I wish those non-Indians would try to understand the differences.

"My major goal as Miss Indian America is to reach as many people as I possibly can to attempt to dispel those stereotypes and to communicate the truths about Indian people.

"In the first place, how can all Indians be alike when there are over 270 different tribes in the United States, all with different languages, customs, and traditions? In My own heritage, there are great differences between the individual tribes.

"There are, however, some common traits among Indians. For example, in traditional families, materialism is not stressed. And when an honor is bestowed on a member of the family, instead of expecting to receive gifts, the family has a "give away" at a party, dance or gathering. They give away blankets, shawls, material and some still give away horses.

"You won't find many Indian women involved in the current women's movement. They don't need that. In an Indian home, the wife's role is as important as the husband's and she is considered equal in her society.

"Indians are very family oriented. In an Indian home, you'll see all ages living together, from the grandmother to the little children. The elderly aren't sent to nursing homes. They are honored and respected, not considered a burden.

"Competition is not stressed in Indian children. But although it is not stressed in materialistic areas, I believe that Indian children, all children, should be encouraged to do their best in school and sports, commented Susan.

"It amazes me how little Oklahomans and residents of other states really know about Indians. In high school, we were never taught about Indian contributions to our country and state. And I don't understand why. Just look at how many names of states and cities are Indian names. Indian businessmen and leaders had a tremendous impact on our nation's development. That part of American and Oklahoma history is completely left out of the classroom . . . . . ."

B. Excerpts were taken from the following article printed in the *Lawton Constitution* on Thursday, May 22, 1980. Phil Lujan, Director for Native American Studies at the University of Oklahoma, gave the last commencement address at Ft. Sill Indian School, Lawton, Oklahoma.

1. Read the article carefully then answer the source credibility question.
2. Evaluate the communication by using the model: source, message, channel receiver, feedback.

INDIAN SCHOOL HOLDS FINAL COMMENCEMENT?

By Tom Jackson

Twenty-four members of what may be the last graduating class of the Fort Sill Indian School received their degrees in commencement ceremonies today on the FSIS campus.

The 41st class to graduate from the school has 27 members. Three students graduated at mid-term and were not present today.

The recommendation has been made that the school not receive funding for the next federal fiscal year, which begins October 1. Unless Congress ignores the recommendation and funds the school, the school will close this year.

"This is a bittersweet occasion for all of us," said Phillip Lujan, the commencement speaker.

Lujan, director for Native American Studies at the University of Oklahoma, said negative Indian attitudes toward education have kept many Indians from being successful.

"We shouldn't call you the graduates," Lujan told the 24 seniors seated before him. "We should call you the survivors."

He asked his audience to "think of those Indian kids that should be in this graduating class who aren't. The overwhelming Indian experience with education in 1980 is negative. It's not positive. The picture is not very pretty. When Indian leaders and Indian people get together, we always talk about education."

> But Indians who try to become educated or successful are made to feel they become less Indian. They are made to feel they have to choose between being educated and being Indian. "We give negative reinforcement to Indian kids about what education does to their Indianness," Lujan Said.

Personalization:

A. Bring in three examples of how advertising attempts to persuade the public. (Magazines, newspapers, T. V., radio, etc.) Ask the **Source Credibility Questions.**

B. Listen to a news broadcast. Make notes of sources quoted during one newscast. Ask the **Source Credibility Questions.**

C. When you shop (clothing, groceries, make-up, school supplies) are you influenced by media advertising? List things you have purchased during the last year because of advertising.

Example:	**Item**	**Ad says:**
	Clearsil	No pimples

D. What have you learned recently from news broadcasts and press conferences about current events? Ask the **Source Credibility Questions.**

EVALUATION:

List the reasons for carefully examining messages you receive through mass communication.

RESOURCES:

Newspapers
T. V.
Radio
Magazines

Fryrear, Jan. Arizona State University. Tempe, Arizona.

The Sunday Oklahoman, "Communicator is Role of Miss Indian America." © 1984, The Oklahoma Publishing Company.

Lawton Constitution. Lawton, Oklahoma. 1980.

WRITTEN

Comanche girls in native dress. Photo courtesy of Western History Collections, University of Oklahoma Library.

Pete Mitchell, "Dust Maker," Ponca. Photo courtesy of Western History Collections, University of Oklahoma Library.

AWARENESS: A PREREQUISITE

CONCEPT:

Writing requires awareness.

PRESENTATION:

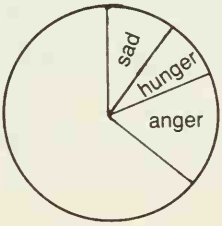
Before we can write in a journal, we need to become more aware of ourselves. Ira Progoff in *At a Journal Workshop* describes journal writing as language discovering itself. Some awareness exercises will be good to wake us up to our environment, both external and internal.

APPLICATION:

Activities:

A. **Here and Now Wheel**

1. Draw a **Here and Now Wheel** on your paper. Divide the circle below into the moods you are aware of experiencing. (See the circle below.) Cut the pie into mood pieces, according to the size and intensity of the mood.



2. Now write about one of the moods in your **Here and Now Wheel**. Concentrate on your feelings, rather than on your thoughts.
3. Now choose one mood you can improve in thirty minutes and do that.
4. Now draw a revised **Here and Now Wheel**. Is it different from the original one?

B. **Blind Walk**

One student should be blindfolded. Another student should nonverbally lead the blind-folded student on a walk, allowing him to experience as much as possible. (Fresh air, hallways, noises, grass under his feet, doors opening and closing, etc.) Then write your reactions to the walk.

1. How did if feel to be blind? What were you aware of? Write your responses in a paragraph.
2. How did if feel to be totally responsible for another human being? Write your response in a paragraph.

For more awareness exercises see *AWARENESS* by John Stevens.

Personalization:

Keep a daily record for one week of new scenes or objects that you noticed on your way to school. Share your awareness with your class.

EVALUATION:

Research the traditional Indian's awareness of nature. Use examples of how the Indian used his awareness for survival. On a separate sheet of paper develop this idea into a short paragraph, beginning with the following sentence:

"The Indian depended on his awareness of nature for survival. For instance. . ."

RESOURCES:

Your own awareness.

Stevens, John O. *Awareness: exploring, experimenting, experiencing.* New York: Bantam Books, Inc. 1973.

FREE WRITING: JOURNALS

CONCEPT:

Free writing is intra-communication which improves your understanding of yourself and the quality of your written expression.

PRESENTATION:

Journals are for **you.** The subject is you: your reactions to life as your experience it. Many people in the history of civilization have kept journals. Thoreau's *Walden*, Anaïs Nin's *Diary*, Barry Steven's *Don't Push the River*, N. Scott Momaday's *The Way to Rainy Mountain* and Anne Frank's diary are all good examples of first person writing. The journal is an automatic listener. It can't refuse to listen to thoughts and feelings. It accepts everything, and because it does, we can feel free to be honest with it. This honesty often allows us to reveal problems and even solutions. Since the journal encourages us to become aware of our reactions and to share them, we are always writing about something we are interested in: **ourselves**. Writing about an interest greatly improves the quality of the writing. The journal builds confidence in your own natural language. You do not have to be academic to be effective. The personal quality of your writing can show that there is a subject which you know best—on which you are the only authority—your own experience. So the journal is an excellent, fun way to better understand ourselves while we are improving the quality of our writing. Once we learn to make the language say what we mean, we can adapt to whatever style a particular teacher prefers. The journal is especially for **you**. Enjoy it!

APPLICATION:

Acitivities:

A. Keep a Personal Journal

1. Record **your reaction** to a person or event, **not** the event itself. Write how you **feel** about what happened, not what you **think**.
2. Write ONLY when you have something to say.
3. Stop writing when you have stated your idea.
4. Concentrate on expressing what you mean (making the language say exactly what you mean), and not so much on saying it grammatically correct. (Grammatical precision can come later after the meaning is clear.)
5. Solicit an audience, if you wish, for feedback (a teacher or another student).

B. After reading the following journal entries decide which one is more effective in expressing feelings. Discuss your decision with a class.

Journal 1: My first day at O.U. is terrible! All the teachers around here are picking on me. They think art is Renoir and Cezanne. They've never even heard of Archie Blackowl. The teacher claims he will help me improve my painting style, but I think it's good right now.

Even in the dorm, people stand back when I walk down the hall. Some of them call me Chief.

I feel strange here. I wish I were back home.

Journal 2: Everyone wants to feel useful and accepted. If you don't feel useful and accepted you become depressed. You have no friends and feel everyone is against you. You want to completely withdraw.

C. Journal Assignment

Write for 10 minutes as fast as you can, never stopping to think. Put down whatever comes to mind. If nothing comes, write "Nothing comes to mind" until you get started. Or look in front of you or out the window and begin describing whatever you see. Let your mind wander to any subject, feeling or idea, but keep writing. Save the writing so you can go back and revise it later.

Personalization:

Number your paper 1–6 and answer the following questions:

1. What did you learn about your feelings in the **Here and Now Wheel?**
2. What did you learn about your feelings while writing the journal?
3. Were your feelings different before writing the journal and after writing the journal?
4. Did you reach any solution to problems while your were writing?
5. Was it difficult for you to separate feelings from thoughts?
6. Was it difficult for you to become aware of your feelings? Why?

EVALUATION:

A. Read the following journal entries by identical twins. Decide which entry is a good journal and why.

Journal 1: I have not had a bad day like this one for a long time. My money that I saved all summer was stolen at the pow wow. When I returned to Riverside I discovered my girl friend had moved to Montana and that my new roommate was an old enemy. I don't know what to do.

Journal 2: The first day we got in the wrong history class. Wrong room—5 instead of 6. Then we got stuck in the mud by the dorms, and we missed the second class. Got there in time to say good-bye to the teacher. See you tomorrow.

B. Share your journal on a continuing basis with an audience. The reader can be your teacher or a friend. The reader will not criticize the writing quality or make corrections, but will respond to your ideas and maybe even ask questions which you can answer in your next journal entry. Continue writing in your journal as a record of the inner life of **YOU**.

RESOURCES:

Muscatine, Charles and Griffith, Marlene. *First Person Singular*. New York: Alfred A. Knopf, 1973.

Progoff, Ira. *At a Journal Workshop*. New York: Dialogue House Library. 1975.

Marcorie, Ken. *Telling Writing*. New York: Hayden Book Co., Inc. 1970.

Stevens, John D. *Awareness: exploring, experimenting, experiencing*. New York: Bantam Book, Inc. 1973.

Gunther Stublmann, ed. New York: *The Diary of Anaïs Nin*, Harcourt, Brace and World, Inc., 1966.

Thoreau, Henry David. *Making of Walden*. Chicago: University of Chicago Press, 1957.

Momaday, N. Scott. *The Way To Rainy Mountain*. Albuquerque: University of New Mexico Press. 1969.

Leerstang, Mary Herron. Oscar Rose Jr. College. Midwest City, Oklahoma.

GOOD WRITING: A PROGRESSION

CONCEPT:

Good writing progresses from free writing to focused writing.

PRESENTATION:

Writing begins with "fooling around" with ideas, becoming aware of the world around us and expressing those ideas to others in an organized way. The desire to write precedes the concern for form and correctness. Once the writer feels free and confident with the language, the technical skills can be sharpened and the writing focused.

APPLICATION:

Activities:

A. For free writing you need to be comfortable with yourself and with language as a tool for expressing yourself.

1. Be aware of your reactions.
2. Feel free to record you reactions.

Example: This morning I woke up worried. I knew Dad's car wouldn't start in this freezing cold, and I had to catch that school bus at 8:30 for the game in Anadarko this afternoon. It is an important tournament! I tossed in my sleep all night, trying to figure out a solution, but I still woke up worried.

B. For focused writing you focus (pretend your mind is a zoom lens) on a specific point you want to communicate.

1. Focus on the main idea.
2. Support that idea with examples.
3. Conclude your point.

Example: Being dependent on something beyond my control worries. me. For instance, I could miss the bus for an important basketball tournament. I could ruin my year's record on the team, and I could even get put back on the bench. All of these things could happen because of something I can't control. That makes me worry.

C. On a separate sheet of paper write a "free writing" reaction to your first day in boarding school. Now write the focus of that reaction.

Examples:	**Free writing reactions**	**Focus**
	Today I woke up worried. Dad's car wouldn't start and_____ _____	I don't like being dependent on things I can't change.

Personalization:

Make a list of your "free writing" reactions in a notebook. Then, enter the focus of each reactions.

EVALUATION:

On a separate sheet of paper, answer these questions in a free writing reaction. Then write the focus.

What do you consider the most valuable or helpful part of this approach to writing?

What is the most enjoyable part?

RESOURCES:

Macrorie, Ken, *Telling Writing*. New York: Hayden Book Co., Inc. 1970.

Leerstang, Mary Herron. Oscar Rose Jr. College. Midwest City, Oklahoma.

FOCUSED WRITING

CONCEPT:

Focused writing communicates an idea to another person through a logical thought process.

PRESENTATION:

This three part process is the same for any formal writing, from themes to term papers:

Position Statement: tells the writer's position.

Examples: offer support for the position statement. (Must have at least two examples.)

Conclusion: reminds the reader of what has been proven.

APPLICATION:

Activities:

A. **Position Statements**

Examine each of the following statements to determine whether or not they are good position statements. On your paper indicate which statements are good or bad.

1. The weather for the annual exposition was hot.
2. The 100° heat in Anadarko on the first day of the exposition was unbearable, as usual.
3. The heat on the first day of the exposition made several people faint.

Examples

Which of the previous position statements is supported by the following examples. Write the statement on your paper.

1. The humidity was 98%.
2. The weather is always hot during the exposition.
3. Several people fainted in Anadarko.

Conclusions

Determine whether or not any of the following conclusions follow logically from the position statements and examples in number two. Write the conclusion on your paper.

1. The temperature was 100° in Anadarko on the first day of the exposition.
2. Anadarko was too hot on the first day of the exposition.
3. Humidity makes heat feel worse.

Personalization:

Read back over some of your freewriting journal entries. Focus in on one major feeling or idea. Then on your paper:

Write a good position statement.
Write supporting examples for it.
Write a logical conclusion for it.
Then combine these elements into a paragraph.

EVALUATION:

Ask one of your fellow students to evaluate your focused writing paragraph.

1. Does your position statement reveal your position?
2. Do the examples actually support the position?
3. Does the conclusion follow logically from the position statement and examples?

RESOURCES:

Marcorie, Ken. *Telling Writing*. New York: Hayden Book Co., Inc. 1970.

Leerstang, Mary, Herron. Oscar Rose Jr. College. Midwest City, Oklahoma.

THE TIGHTENING PROCESS

CONCEPT:

Good writing requires revision and tightening, to eliminate excess baggage.

PRESENTATION:

Benjamin Franklin once told this anecdote to Mr. Jefferson:

> When I was a journeyman printer, one of my companions, as apprentice Hatter, having served out his time, was about to open a shop for himself. His first concern was to have a handsome signboard, with a proper inscription. He composed it in these words: "John Thompson, Hatter, makes and sells hats for ready money," with a figure of a hat subjoined. But he would submit it to his friends for their amendments. The first he shewed it to thought the work "hatter" tautologous, because it was followed by the words "makes hats" which shew he was a hatter. It was struck out. The next observed that the word "makes" might as well be omitted, because his customers would not care who made the hats. If good and to their mind, they would buy, by whomsoever made. He struck it out. A third said he thought the words "for ready money" were useless as it was not the custom of the place to sell on credit. Every one who purchased expected to pay. The words were parted with, and the inscription now stood "John Thompson sells hats." "Sells hats" says his next friend? Why nobody will expect you to give them away. What then is the use of that word? It was stricken out and "hats" followed it, the word rather, as there was one painted on the board. So his inscription was reduced ultimately to "John Thompson" with the figure of a hat subjoined.

APPLICATION:

Activities:

Tighten the following sentences using the process demonstrated in Benjamin Franklin's story.

1. As a Ft. Sill Apache Indian, I actually prefer Oklahoma as a place to live over our original homeland of New Mexico.

2. Members of the Comanche tribe got all upset last spring and staged a demonstration at the tribal complex.
3. Boarding schools offer Indians a lot of advantages like being with other Indian students and studying about the Indian culture.

Personalization:

Review your journal and select one passage from your journal to tighten. Remove any unnecessary word/words that don't strengthen what you want to say.

EVALUATION:

What you see in print has probably been carefully edited. You are meeting the writer at his best.

Organize the following facts into one tightened statement.

1. I'm Cheyenne.
2. I don't know how to bead.
3. I'd like to be able to bead.
4. Sometimes I'm embarrassed that I can't bead.

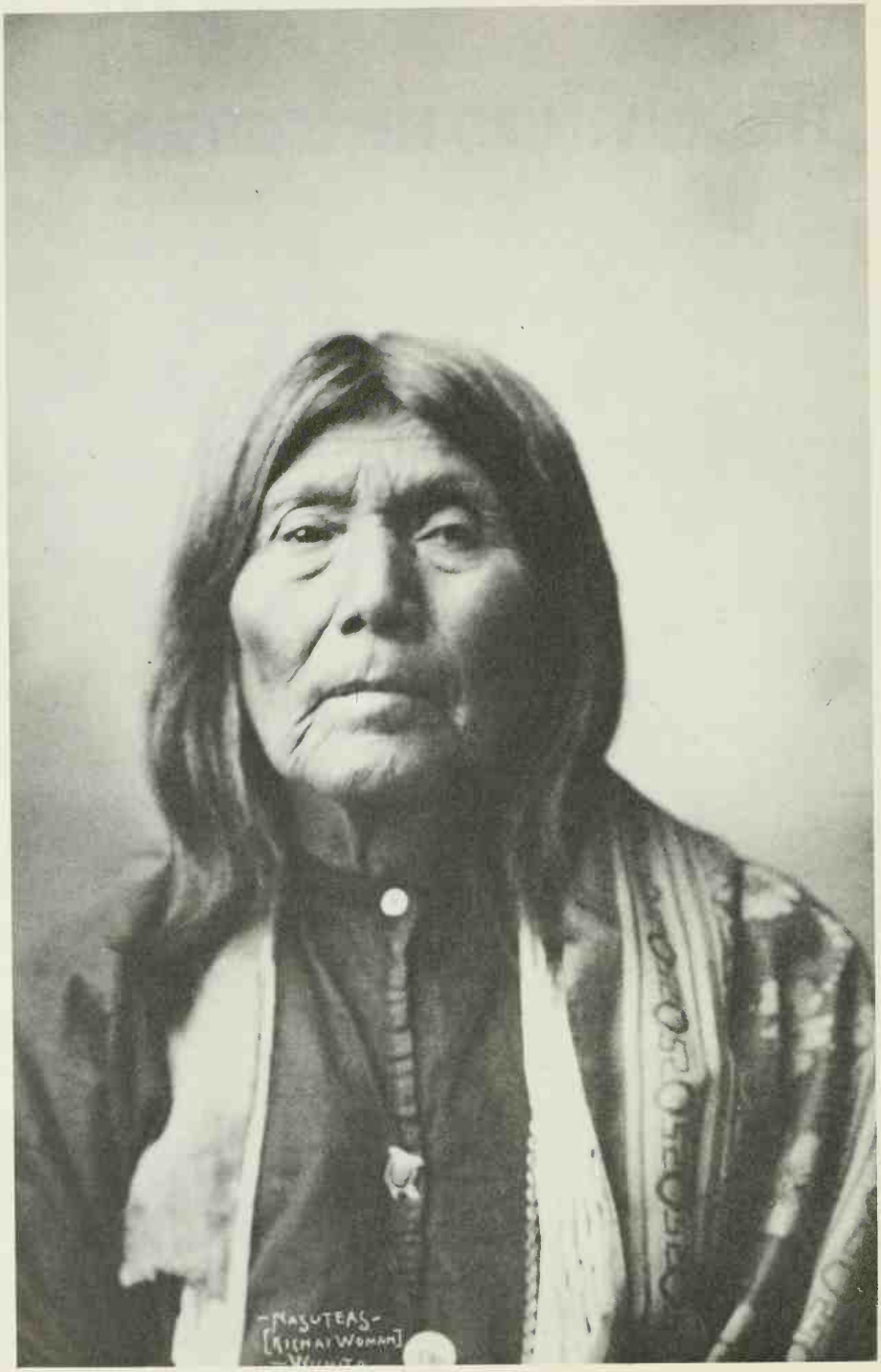
RESOURCES:

Marcorie, Ken. *Telling Writing*. New York: Hayden Book Co., Inc. 1970.

Leerstang, Mary Herron. Oscar Rose Jr. College. Midwest City, Oklahoma.

RECEIVING THE MESSAGE

Choctaw Indian women. Photo courtesy of Western History Collections, University of Oklahoma Library.



Nasuteas, Kichai woman, Wichita. Photo courtesy of Western History Collections, University of Oklahoma Library.

RECEIVING THE MESSAGE

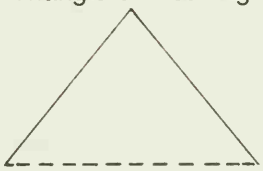
CONCEPT:

Language is a study of symbols or signs (words) which have meaning.

PRESENTATION:

SHARED symbols between communicators are essential for that communication to be successful. A word is simply something that stands for something else and becomes a part of the language only when people agree to let that word mean the same thing. For example, foreign languages are foreign because they use different symbols than we do. A *car* is called "car" because we all agree that that's what we'll call it. You and your friends could make up your own language simple by agreeing to share other meanings for words you already know. This process is possible because of the concept explained in the diagram below.

Triangle of Meaning



In the triangle there are three senses of meaning:

Symbol—What does the word mean?
Referent—What is the meaning of this thing?
Thought—What does this mean to you?

There is a direct relationship between the symbol and the referent and the thought, BUT the relationship between the symbol and referent is indirect. It depends upon thought. (See dotted line between symbol and referent.)

Example: "DOG"
Referent—the animal itself
Symbol—the symbol or word
Thought—the image you think of when you hear or read the symbol

Language can be used in three basic ways: emotive, scientific, and both emotive and scientific. The most important thing to realize is that meaning of symbols, words or language as a whole is found not in a dictionary but in people involved in the communication process.

Examples: Emotive—the exciting and creative *Written, Spoken, and Unspoken Word* hopefully will be published in 1981.

Scientific—*The Written, Spoken and Unspoken Word* will be published in 1981.

Combination—I can hardly wait to see the *Written, Spoken and Unspoken Word*.

APPLICATION:

Activities:

With a friend write your own language for common symbols. Start with the referent, progress to the thought and decide on a symbol.

Personalization:

Find examples of scientific and emotive language in: newspapers, magazines, textbooks, T.V. and other forms of mass media. Then find examples from conversation and personal letters.

EVALUATION:

Write an editorial in scientific language to your school newspaper. Then write an editorial in emotive language to the same newspaper. Evaluate the response each received. Which seemed to be more effective with your listener or reader? Discuss the results with the class.

RESOURCE:

Ogden, Charles K. and Richards, Ivor A. *The Meaning of Meaning*. New York: Harcourt, Brace and Jovanovich, 1959.

LISTENING

Caddo dance. Ralph Muro talking with the elders while women dance. Photo courtesy of Western History Collections, University of Oklahoma Library.

Chief Spotted Eagle, Osage, in native dress. Photo courtesy of Western History Collections, University of Oklahoma Library.

ACTIVE LISTENING

CONCEPT:

Listening requires action.

PRESENTATION:

Contrary to the old belief that listening is a passive process, it is actually an active process, requiring concentration, analysis and feedback. If certain steps are followed, listening can become a more beneficial communication, both for the sender and the receiver of the message.

The point of active listening is to give an ear to the speaker's objective, problem or situation. The speaker already knows his solutions, but he has not yet decided to take action.

Encourage the speaker to:

State the problem. This takes time to pinpoint since the talker usually talks in circles around the problem and avoids stating it clearly. This step is essential, since there can be no good solutions to a fuzzy problem.

List all alternatives. Try to encourage the speaker, through your feedback to him, to list all the possible alternatives, no matter how ridiculous they may sound.

Choose the best plan. Encourage the speaker to choose the best plan of action from the alternatives.

GENERAL RULES:

From time to time in the conversation, restate your understanding of what the speaker has said,

Example: "What I hear you saying is that you..."

Get the speaker's response to your interpretation.

Example: "Do you agree with my interpretation of the problem?"

NEVER GIVE ADVICE!

Example: Don't say, "Well, that very same thing once happened to me and I..."

APPLICATION:

Activities:

Each student pairs off with another. Decide which one will talk and which one will listen. You need to be facing each other in close proximity. After the speaker has begun to explain some problem he has, the listener needs to follow the rules explained in the presenta-

tion and offer feedback. Take the speaker through all the problem solving stages, carefully refraining from giving your own personal advice.

This exercise is even better if one pair can demonstrate for the class. Advice-giving can be stopped by the class when it occurs. When one listener gives advice, then let another listener try his skill.

Personalization:

Apply the **Active Listening Skills** in your next conversation with a friend who calls, wanting to talk about a problem.

On your paper explain how the skills help you in your listening ability.

Did they make the time you spent listening more beneficial to you? To the speaker? Did the speaker resolve the problem? Decide to try a solution?

EVALUATION:

On your paper respond to the following statements.

1. I have a good listener.
2. My best listener is...
3. My best listener is good because...
4. My parents listen to me...
5. My teachers listen to me...
6. My worst fault as a listener is...
7. My best quality as a listener is...

RESOURCES:

Perls, Fritz, *Gestalt Therapy Verbatim*. Utah: Real People Press, 1959.

Leerstang, Mary Herron. Oscar Rose Junior College, Midwest City, Oklahoma.

RUMOR CLINIC

CONCEPT:

The Rumor Clinic shows how messages become distorted if the listener does not actively listen.

PRESENTATION:

The Rumor Clinic is a demonstration to show how a rumor grows as it travels. Six volunteers have been chosen to act as reporters. A picture will be shown on the screen for them to study. We will call in the first

reporter, who will be the only one to see the picture with us. He will study it, and then tell the next reporter as much as he can remember from this picture. Then reporter 2 will repeat the story to reporter 3, and so on, until each reporter has had a chance to tell the story. As the report is passed on from person to person, we will watch to see what changes take place in the story. After the reporters have finished, we will discuss the changes and the reasons for them. The changes in information will be less distorted in the Rumor Clinic than they are in real life.

APPLICATION:

Activities:

Follow these steps for the Rumor Clinic:

1. Show the picture you have selected.

   (CAUTION: Don't laugh, comment, or coach the reporters during the demonstration.) The reporters need to talk loud enough for the entire group to hear.
2. Ask the doorkeeper to bring in Reporter #1, who looks at the picture for about two minutes. Then ask Reporter #1 to turn away from the screen.
3. Call in Reporter #2, but don't let him see the screen. Try to keep the picture on the screen while the reporters are telling the story to the audience, if it is possible to do this without the reporters seeing it, too. If it means that the reporters will see the screen on entering the room, you might turn the projector off until the reporter has taken his place.
4. Bring in Reporter #3. Ask Reporter #2 to repeat the story as told by Reporter #1.
5. Continue until each reporter has heard and retold the story. Let Reporter #6 tell the whole group the version of the story told by Reporter #5.

Personalization:

A. Discuss the results of the Rumor Clinic.

   1. Notice how great the changes and distortions of a report can become as the story is passed along from person to person.
   2. Notice how the changes take place, even when there is no desire on the part of the people involved to distort what they hear or see.
   3. Notice why rumors can never be accepted as fact until they are checked, and why they must be checked so carefully before they are made the basis for any actions.

B. Changes are made in the story because of the following reason. Give examples of each reason in a class discussion.

1. Usually people remember sharp details and forget those that were not so vivid.
2. What people notice and remember depends on their own interests and experiences. (Sometimes men notice different things than women notice.)
3. People see what they expect to see, whether it was really there to be seen or not.
4. People fill in gaps to make the story more believable.
5. People build up a story in retelling it. (Details are exaggerated.)
6. People often shorten a story in retelling it.

EVALUATION:

Each of us approaches a situation with our own interests, our own experiences, and our own expectations of how people should and do behave. In talking about what we heard or saw, our own background creeps into the story. The person retelling it becomes part-author of a new version of the story rather than just a reporter who passes along exactly what happened. If this is true, that the changes in the story arise out of the attitudes and prejudices of the person who tells or retells the story, how do you think the Native American myths and legends were affected by this since they were handed down from generation to generation by oral tradition?

Analyze this question and present your case in a well-organized focused writing. Use the following beginning position statement:

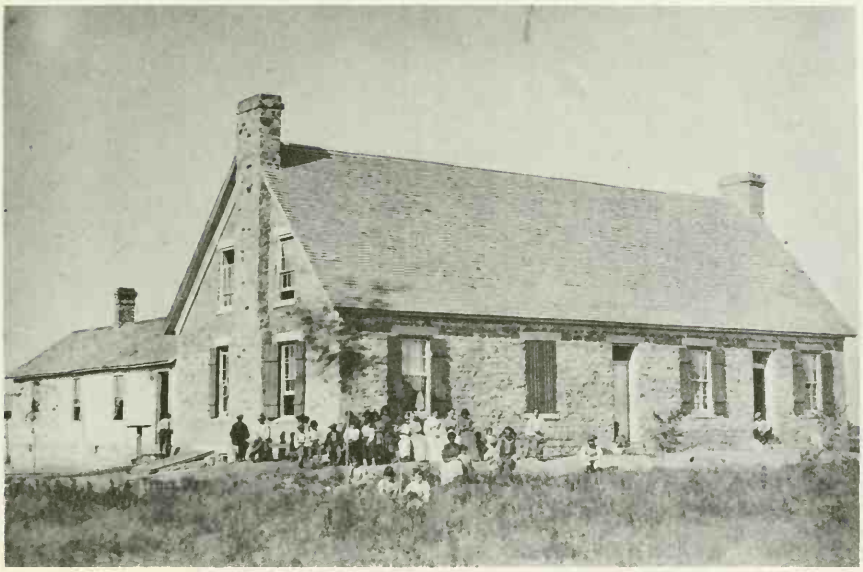
"Indian myths and legends were/were not distorted by the effects of rumors."

RESOURCES:

A catalog of Anti-Defamation League audio-visual materials and a catalog of ADI publications may be obtained from the local office of the Anti-Defamation League of B'Nai B'rith, or from the National Office, 315 Lexington Avenue, New York, N. Y.

Fryrear, Jan. Arizona State University. Tempe, Arizona

READING



Ft. Sill Indian School, 1872. Photo courtesy of Oklahoma Historical Society.

Caddo, Shawnee, and Delaware Indians at the Old Agency, Anadarko, Ok. Photo courtesy of Western History Collections, University of Oklahoma Library.

READING

CONCEPT:

Reading can increase your cultural knowledge while improving vocabulary and comprehension.

PRESENTATION:

There are many definitions for reading. It may be saying and pronouncing words or understanding a printed message.

A good story, whether historical, biographical, a legend, or a myth, awakens in each of us a sense of gratification and sometimes sadness. It always awakens our senses.

A good reader is one who never fails to touch, to smell, to hear, and to see through words. Our senses experience a new awareness through the printed word.

APPLICATION:

Activities:

Read the following cultural units. Complete the exercises at the end of each unit on a separate sheet of paper.

A. **THE STATE FLAG, THE STATE FLOWER, AND THE STATE BIRD**

The State Flag

Oklahoma's flag was adopted in 1925. The blue field stands for skies, loyalty, and devotion. In the center is an Osage warrior's buckskin shield with eagle feathers. The white crosses are the Indian symbols for stars and high ideals. Lying across the seal in the Indian calumet (peace pipe). The olive branch is the white man's symbol for peace.

The State Flower

The state flower is the mistletoe. Oklahoma was first to adopt an official flower.

The State Bird

The scissor-tailed flycatcher was chosen as the state bird in 1951. School children helped select the state bird.

Other Facts

Capitol: Oklahoma City
Statehood: November 16, 1907, 46th State
Origin of Name: Choctaw: Okla humma, meaning red people.

Nickname: Sooner State
State Motto: Labor omni vincit (Labor conquers all things)
State Song: "Oklahoma" from musical Oklahoma!

1. Copy the following paragraph and fill in the blanks below with the proper words:

   The Oklahoma flag was adopted in_____. The blue field stands for the _____, _____, and _____. The buckskin shield—a symbol of protective warfare—is from the _____ tribe. _____ hang from the shield. The white crosses are Indian symbols for _____ and _____. The _____ lies across the seal. The olive branch is the white man's symbol for _____.

2. Match the following items on your paper.

Oklahoma's flag was adopted	Mistletoe
Mistletoe	Peace Pipe
State Bird	1925
Calumet	State Song
Labor Omnia Vincit	Nickname of Oklahoma
Scissor-tailed flycatcher	Capitol
Nov. 16, 1907	Labor conquers all things
Oklahoma	From the musical "Oklahoma!"
Oklahoma City	Abbreviation

Personalization:

Draw a traditional Indian drawing or a painting. Make it meaningful by adding the calumet.

EVALUATION:

Design what you consider a more appropriate version of the state flag or defend the current state flag as the most appropriate.

RESOURCES:

Moore, Daisy. *Oklahoma Our Home*. San Francisco: Harr Wagner Pub. Co., 1955.

Whorton, Julian. Concho Indian School, Concho, Oklahoma.

B. FACTS ABOUT THE GREAT SEAL OF OKLAHOMA

The Seal is in the form of a circle. Gabe Parker, a Choctaw Indian, helped design the seal. The top ray stands for the Chickasaw Nation; A Chickasaw warrior is standing upright

with his bow and arrow. The upper right hand ray contains the Choctaw symbol, a tomahawk, a bow and three arrows. The lower right hand ray shows a village, with houses beside a lake and a Seminole Indian paddling a canoe. The upper left hand ray of the five pointed star is a seven pointed star, partially surrounded by a wreath of oak leaves. This is a Cherokee symbol. The lower left hand ray is the Creek symbol of a sheaf of wheat and plow. In the middle of the five pointed star is a part of the seal of Oklahoma Territory. A white man and a red man are shaking hands. Above them is a blindfolded woman holding the Scales of Justice. Labor Omnia Vincit means "Labor conquers all things." Beneath them is a cornucopia, or horn of plenty. The forty-five stars stand for the forty-five states that were already a part of the Union. The big star of the seal represents Oklahoma. At the bottom of the seal is engraved 1907, the year in which Oklahoma became a state.

1. Complete the following on your paper. The Chickasaw warrior is _____. The _____ symbol is a tomahawk, a bow and three arrows. A seven pointed star, a wreath of oak leaves is the _____ symbol. The Seminole symbol, is _____. A blindfolded woman holding _____ signifies justice for the _____ and the _____ man. Labor Omnia Vincit means _____. The big star of the seal represents _____. The little stars represent 45 states who were already a part of the _____. Oklahoma became a state in _____.

Personalization:

Design a Great Seal for your family.

EVALUATION:

List three things you learned about the Great Seal of Oklahoma on you paper.

RESOURCES:

Whorton, Julian. Concho Indian School. Concho, Oklahoma.

Moore, Daisy. *Oklahoma Our Home*. San Francisco: Harr Wagner Pub. Co., 1955.

C. THE NAMING OF THE SEASONS

The names that the Indians used instead of FALL, WINTER, SPRING, AND SUMMER were beautiful indeed. Sometimes they called a season, "Geese Going Moon." What do you think it means?

1. On a separate sheet of paper complete the following activities. Think about each description below. Tell what season you think it could be. Then check your answer in *Bury My Heart at Wounded Knee*, by Dee Brown.

   a. Deer Rutting Moon (p. 291)
   b. Moon When the Chokecherries are Ripe (p. 278)
   c. Moon of Making Fat (p. 274).
   d. Geese Laying Moon (p. 274).
   e. Yellow Leaves Moon (p. 257)
   f. Moon When the Leaves Fall Off (p. 252)
   g. Moon of Deer Horns Dropping Off (p. 251)
   h. Moon of the Changing Season (p. 155)
   i. Moon When the Wolves Run Together (p. 326)
   j. Moon of Popping Trees (p. 292)

Personalization:

Think up your own names for the four seasons that would best describe your activities during those seasons.

EVALUATION:

Write a paragraph describing Indian names for the season you liked best and why?

RESOURCES:

Brown, Dee. *Bury My Heart at Wounded Knee*. New York: Holt, Rinehart and Winston. 1971.

Whorton, Julian. Concho Indian School, Concho, Oklahoma.

D. MILITARY POSTS

Forts were a part of Western Oklahoma. Forts were established from the beginning of this country for troops who were sent to Oklahoma needed a place to stay. Old photographs reveal that the forts were enclosed with tall fences. Within the forts were enclosed barns for stock, guardhouses, and maybe a store. The soldiers lived in barracks.

In about 1859, the Kiowas and the Comanches were raiding into Texas. To restrain these tribes, **Fort Cobb** was erected. History revealed that this fort was occupied by the Union troops, until the Civil War when it was taken over by the Confederates. Most of the remains of the old fort have vanished but remnants can be visited near the town of present day Fort Cobb, Oklahoma.

Fort Sill was Camp Wichita before it was renamed by General Sheridan, a campaigner against the southern Plains tribes in 1868–1869. The name comes from General Sheridan's classmate who was killed in battle during the Civil War. The fort was built in 1869. Fort Sill is still in operation and is now famous for its Field Artillery School. Many of the old buildings still stand.

Fort Reno was established in 1874, near the Canadian River. The Fort became a permanent post in 1876 and was named in honor of Union General Jesse L. Reno, killed in the battle of Antietam. The Cheyenne Chief, Dull Knife, led his small band of Northern Cheyennes from this point in a final attempt to reach his home in the North. Many of the original buildings still stand near the City of El Reno, Oklahoma. The old post cemetery can be visited and is a point of interest to be remembered.

Fort Cantonment was located near Canton, Oklahoma. It was also a sub-agency for the Cheyenne and Arapaho Tribes. The Fort was abandoned when the hostility with the Northern and Southern Cheyenne was suppressed and some of the Cheyenne returned to their original homes in the North.

Camp Supply came into operation in 1868. General Phillip H. Sheridan was based there in his campaign against the Plains Indians. Custer was stationed at Camp Supply and left there to surprise the camp of Black Kettle in the infamous massacre along the Washita River in 1868. The town of Fort Supply still stands and the Fort was abandoned in 1874. Of the original buildings, "Custer House" still stands.

1. Copy the following paragraph and fill in the following blanks:

   In 1859, the _____ and the _____ were raiding into Texas. _____ _____ was erected to restrain these tribes. Fort Cobb was occupied by both the _____ troops and also the _____ troops. Fort Sill was first named _____. _____ chiefs connected to this Fort were _____, _____. and _____. Quanah Parker was from the _____ tribe and Geronimo was from the _____ tribe, both being remembered as part of the history in the establishment of Fort Sill. _____ _____ was established in 1874. The Cheyenne Chief_____ _____ led his band of Northern Cheyennes from here in their

attempt to reach their home. _____ _____ was also a sub-agency for the Cheyenne and the Arapaho Tribes. Camp Supply came into operation in _____. General _____ _____ was stationed here in his campaign against the Plains Indians. Lieutenant Colonel George Custer was stationed at Camp Supply and suprised the camp of _____.

2. Study an Oklahoma map, choose a fort not discussed, and research it. Draw or paint a picture of that fort.

Personalization:

Visit one of the military forts in Oklahoma.

EVALUATION:

Write a one page description of how you felt while visiting the fort. Could you feel the historical significance of the fort?

RESOURCES:

Grant, Bruce. *American Forts. Yesterday and Today.* New York: E. P. Dulton Co.

Military forts in Oklahoma.

Whorten, Julian. Concho Indian School, Concho, Oklahoma.

E. BATTLES TO REMAIN FREE

Names of battles to be remembered are the Battle of Big Hole, the Battle of the Little Big Horn, the Battle of the Rosebud, the Battle of the Washita, and the Battle of Palo Duro Canyon.

Chief Joseph and his band fought their way to Canada after being told they would have to leave their beloved ancestral home. In a flight for freedom, he and his band went 1500 miles. They lost this battle; many women, men, and children were killed. However, the great Nez Perce Chief will be remembered as a great military leader. After Chief Joseph surrendered, he made his famous speech which included these words: "I will fight no more forever." This was the **Battle of Big Hole.**

During the time of the "Moon When The Chokecherries Are Ripe," the great **Battle of the Little Big Horn** was fought. Sitting Bull and Gall are names synonymous with this battle. General George Custer was killed, and all of his men. One survivor remained, a horse named Comanche.

Paha Sapa, the Black Hills, was considered worthless and was given to the Indians. This is where the Sioux and the Northern Cheyenne lived. The Cheyenne considered this land sacred. Reports that the Hills had gold brought many whites to this country. The Indians refused to give up the land. General George Crook led his column to attack. The Indians distinguished themselves in this battle known as the **Battle of the Rosebud**.

After surviving the Sand Creek massacre in Colorado, Black Kettle established a village in Western Oklahoma. General William B. Hazen was the commander of Fort Cobb in western Oklahoma. Black Kettle traveled to Fort Cobb from his camp and asked permission to move his lodges to the fort. Permission was granted and he was assured that he would not be attacked if he and his people returned to their lodges.

This was the "Moon of the Falling Leaves," November 24, 1868. There was fog around. Unsuspecting, Black Kettle and his people slept. At dawn, General George Custer and the soldiers arrived. Black Kettle was killed as well as one hundred and three Cheyennes. Fifty-three women and children were captured. The village was destroyed. This battle was know as the **Battle of the Washita**.

The buffalo were almost gone. Bands of Comanches, Kiowas, Cheyennes, and Arapahos hunted and found few herds of buffalo. So as not to starve, they returned to the reservation. July came. The year is 1874. The Kiowas and the Comanches could be found at Palo Duro Canyon, the Place of Chinaberry Trees. Quanah Parker was there with his Kwahadis. This was open defiance to the white man and so Sherman issued orders to capture the Indians. As with the Battle of the Washita, the Indians were caught by surprise on September 26. Many of the ponies were killed. Those people who escaped being killed were hunted down and captured. Lone Wolf and around 200 of his people escaped but surrendered on February 25, 1875. Quanah Parker surrendered three months later. This was known as the **Battle of Old Duro Canyon**.

1. Complete the following paragraph on your paper and fill in the blank spaces:

   Five important battles in this exercise were: _____, _____, _____, _____, _____. Chief Joseph was from the _____ __ tribe. Chief Joseph and his band fought their way to Canada. Sometimes we call this the flight for _____. Chief Joseph said, "_____." This

was known as the Battle of _____. _____ means Black Hills. This land is _____. General _____ led his column to attack in the land where the Sioux and the Northern Cheyenne lived. This battle is known as the _____ _____ _____ _____. Black Kettle lost his life in the _____ _____ _____ . He had survived the _____ _____ massacre. _____ _____ Custer led the attack. In this battle, known as the Battle of the Washita, _____ Cheyennes lost their lives. In the year 1874, some Plains tribes went to Palo Duro Canyon, the Place _____ _____ Trees. There were plenty of buffalo. The Indians were found, and those that escaped were hunted down. This was the _____ _____ _____ _____ _____.

Personalization:

Which battle was the most important to your own tribe's freedon and why?

EVALUATION:

Are battles necessary for mankind to be free? Give your opinion in a short paragraph.

RESOURCES:

Brown, Dee. *Bury My Hear at Wounded Knee*. New York: Holt, Rinehart, and Winston, 1972.

Whorton, Julian. Concho Indian School, Concho, Oklahoma.

F. STATES WITHIN THE UNITED STATES WHOSE NAMES ARE DERIVED FROM INDIAN NAMES

Many of our states have names derived from Indian names. On the following pages you will be able to identify these states.

You have probably heard or read about the Spanish and French explorers who visited Oklahoma years ago. The French owned what is now Oklahoma. At one time it was included in the Louisiana Territory.

The first Frenchman to visit the territory that is now Oklahoma was a man named Barnard de la Harpe. The year was 1719. He also explored the Arkansas River in 1721. This Frenchman convinced traders and explorers to visit the region.

Chief Joseph, Nez Perce, in native dress. Photo courtesy of Western History Collections, University of Oklahoma Library.

1. Because of the Frenchman's visit to this territory, names of mountains and rivers in Eastern Oklahoma are French. Consult an Oklahoma map and list the mountains and rivers in Oklahoma that have a French origin.

2. Make a matching game, using the names of states listed below and then the definitions.

   ALABAMA—From Alibamu, the name of Muskogean tribe, meaning "Those Who Clear Land for Agricultural Purposes."

ARIZONA—From the Papago word Arizonac, which probably means "Small Springs."

ARKANSAS—From Arkansea, a tribe whose name means "Downstream People."

CONNECTICUT—Meaning "River Whose Water is Driven by Tides or Winds."

DAKOTA—(North and South) Tribal name of the Sioux, meaning "allies."

IDAHO—From a word said to mean "Gem of the Mountains."

ILLINOIS—Meaning "Men," the name of a confederacy of Algonquian tribes.

IOWA—The name of a tribe meaning "Sleepy Ones."

KENTUCKY—Said to be derived from the word "Kenta," meaning "Field or Meadow."

MASSACHUSETTS—Name of an Algonquian tribe meaning "At or About the Great Hill."

MICHIGAN—From the Indian word "Michigamea," meaning "Great Water."

MISSISSIPPI—From an Indian word meaning "Father of Waters."

MISSOURI—From the name of a tribe meaning "Great Muddy" which refers to the river.

NEBRASKA—From an Oto word meaning "Broad Water."

NEW MEXICO—Name of an Aztec god, Meritili.

OHIO—Iroquois word meaning "Beautiful River."

OKLAHOMA—A Choctaw word meaning "Red People."

TENNESSEE—The name of a Cherokee settlement, the meaning unknown.

TEXAS—The name of a group of tribes meaning "Friends" or "allies."

UTAH—From the tribal name of the Ute, meaning unknown.

WISCONSIN—The name of a group of tribes living on Wisconsin River.

Personalization:

How many cities in Oklahoma have Indian names? Research this in the library.

EVALUATION:

Give a descriptive Indian name to your city.

RESOURCE:

Whorton, Julian. Concho Indian School, Concho, Oklahoma.

G. WHO ARE YOUR ANCESTORS?

How many of you wanted the television show *Roots*? In America some 130 million Americans watched at least some of the series.

Alex Haley was the author the the best seller, *Roots*. Haley's story is about his family and their ancestral home in Africa, their days of slavery in America and finally, their freedom.

1. Think about your heritage. What are the ties that link you to your ancestors? Some of your ancestors might have had an Indian name only. Many of these names are beautiful. Copy a family tree chart and trace your roots.

Personalization:

After you have finished your family tree, take time to find an interesting character who is your ancestor. There is a possibility that your ancestor may be written about in books found in the library. If you find an interesting character, write about him/her on a separate sheet of paper. If you choose to, you may write about your mother, father, grandfather, or grandmother.

EVALUATION:

What was the most important discovery you made while completing your family tree? Discuss, in a paragraph on a separate sheet of paper.

RESOURCES:

Family Tree Chart. (see model in section on Descriptive Adjectives)

Oklahoma Historical Society, Oklahoma City, Oklahoma.

Western History Collection. University of Oklahoma, Norman, Oklahoma.

Whorton, Julian. Concho Indian School, Concho, Oklahoma.

H. THE PLAINS TRIBES OF WESTERN OKLAHOMA

The **Delaware** tribe is the original tribe who made the now famous treaty with William Penn for the sale of the State of Pennsylvania. Being steadily forced west by stronger tribes they found their way to Texas. Later they moved to Kansas, then to Oklahoma. One band is incorporated with the Cherokee Nation. There is another band affiliated with the Caddo, in the area of Anadarko, Oklahoma.

The **Otoe-Missouri** is a tribal group whose location was recorded south from Platte River in Eastern Nebraska, then was later ceded by treaty to the United States in 1854. A reservation was later established for the group along the Big Blue River on the present Kansas-Nebraska line. Their reservation was later sold with their consent through an act of Congress in 1881.

The **Fort Sill-Apache** Indians were first written about in Spanish history in 1598. They inhabited the plains of eastern New Mexico and west Texas. For more than 350 years they waged war against the encroachment of white civilization. Geronimo, the last war chief of the Apache, and his band were taken prisoners in 1886. The old chief was held prisoner at Fort Sill until his death.

The **Comanche** Indians were the first Indian group to acquire horses from the Spaniards. Known as the Horsemen of the Plains, there are an estimated 3,000 Comanche today with the majority being full-blood members. Many tribal ceremonies and customs are retained by this group. They accepted the terms of a peace treaty under the leadership of Quanah Parker.

On August 1, 1859, the **Caddo** tribe settled on the Washita River in what is now Caddo County, Oklahoma. They belong to the Caddoan linguistic family and the present Caddo tribe also includes remnants of the Anadarko tribe. Tribal songs and dances have been retained. Approximately 1340 Caddo members are enrolled with the tribe at this time.

Originally agriculturists and makers of pottery, the **Cheyenne** Indians lived in permanent villages in the timbered country of Minnesota. They became roving bufflao hunters at a later date. The life of the Cheyenne people was dominated by their warrior society, called "Dog Soldiers." Young men were trained and glorified in war. History will reveal their part in the Sand Creek Massacre and the Battle of the Washita. They joined the Sioux in the battle of the Little Big Horn.

The **Ponca** tribe is closely related to the Omaha, Osage, Kansas, and Quapaw. Culturally, they are almost identical with the Omaha. The Poncas are the originators of the Fancy War Dance.

Reputed to be very brave and courageous, the **Kiowas** were regarded as one of the great tribes of the plains. Their raids ended about 75 years ago. They were said to have killed more white men than any other tribe. The Jerome Commission signed by 465 adult male Kiowas cleared the way for the opening of the country for white settlement.

The **Kiowa-Apache** Indians lived in the vicinity of Fort Cobb, Oklahoma. In 1862 LaSalle identified them as the Gattacka and said they they had horses which they sold to the Pawnee. They were mentioned by La Harpe and the Lewis and Clark expedition. They are NOT the same as the Apache people of Arizona or the Fort Sill-Apache who live in Oklahoma. These people came north with the Kiowa. More recently authorities believe that the Kiowa-Apaches divided probably somewhere in Montana, one group going south and the smaller group going with the Kiowas. They are also called Prairie Apaches and have their own language from the Athapascan linguistic family.

1. On your paper match the following descriptions with the appropriate tribe.

Horsemen of the Plains	Fort Sill Apache
Dominated by warrior society called "Dog Soldiers."	Southern Arapaho
Govern their own tribal interest.	Comanche
Location was recorded south from Platte River in Eastern Nebraska.	Osage
Lived in grass lodges	Pawnee
Originators of "fancy war dance."	Caddo
Made the famous treaty with William Penn.	Otoe-Missouri
Spread the Ghost Dance religion.	Kiowa-Apache
Belong to the Caddoan linguistic family	Delaware
Four confederated bands came north with the Kiowas	Wichita
Inhabited the Plains of Eastern New Mexico–Arizona.	Kiowa
Brave and courageous, and defiant.	Ponca
	Cheyenne

Personalization:

Research your tribe. Write a paragraph about the origin.

EVALUATION:

Choose one Plains Tribe of Oklahoma not discussed in this unit to study. Find out where they originated. Write a paragraph about the origins of this tribe.

RESOURCES:

Native American Resources: A Source Book. Southwest Center for Human Relations Studies, Norman, Oklahoma, 1980.

Whorton, Julian. Concho Indian School, Concho, Oklahoma.

From *A Guide to the Indian Tribes of Oklahoma*, by Muriel Wright. Copyright © 1971 by the University of Oklahoma.

I. INDIAN LEADERS OF THE PLAINS TRIBES

Many Plains Indians are part of our history. Many of these names are familiar to you. Their names will remain forever. Honorable, respectable, heroic, and legendary are some of the words that might describe these particular people. There are many more but some of the better known chief are recognized below.

GERONIMO

Geronimo was an Apache. He was born in the area of New Mexico-Arizona. When he surrendered for the last time, President Grover Cleveland said he should be hanged. Geronimo was sent to prison in Florida with many of his people.

The Florida climate did not agree with the Apaches and many of them died in prison. Some were returned to the San Carlos reservation but Geromino's Chiricahuas were refused admittance within their state.

The Kiowas and Comanches offered their enemies a part of their reservation. In 1894, Geronimo brought the survivors to Fort Sill. He died in 1909, still a prisoner of war.

TEN BEARS, QUANAH PARKER AND TOSAWI

Three bands of Comanches included the Kwaharis, Yamparikas, and the Penatekas.

About 1872, Indian delegations were sent to Washington. The Kwaharis, who were the strongest, refused to be represented. The tribes represented were the Yamparika and Penateka bands of Comanches, Arapahoes, Apaches, and the Kiowas.

It was in Washington that the Indians learned that they would be settled in Fort Sill. The Comanche chiefs agreed to follow what the Great White Father (President) wanted.

TEN BEARS

Ten Bears represented the Yamparika band. After the Washington trip Ten Bears did not return as a hero. Perhaps it was because he went along with the suggestion that his band should settle. He died on November 23, 1892.

QUANAH PARKER

Quanah Parker was a half-blood Comanche. His mother was Cynthia Ann Parker, a white captive. He was considered the leader of the Kwaharis Comanches.

Known as the treaty chief of the Comanches, Quanah is said to have outmaneuvered General McKenzie, a great politician, in the Battle of Palo Duro Canyon in an effort to save the buffalo and their way of life.

He was an exceptional orator. Below is an excerpt from one of his speeches. Taken from *Plains Indian Raiders*, by Wilbur Sturtevant Nye. Published by University of Oklahoma Press, Norman, Oklahoma, 1968.

> May the Great Spirit smile on your new town. May the rain always fall in due season; in the warmth of the sunshine after the rain, may the earth yield bountifully for you, may peace and contentment dwell with you and your children forever.

Quanah became ill at the annual medicine feast of the Cheyennes and died February 23, 1911.

Quanah was first buried at Post Oak Mission Cemetery to rest near his mother. In 1958, his remains were removed to the army post at Fort Sill.

TOSAWI

Tosawi was the leader of the Penatekas. Tosawi (Silver Brooch) was one of the older Comanche chiefs. During the time when treaties were being negotiated with the Kiowas and Comanches, this chief was said to have been friendly to the whites and gave them little trouble.

Of the Comanches, Horseback is known as the last Comanche War Chief, Black Horse as the last raiding Comanche chief, Ten Bears, the last oratorical Chief, and Quanah Parker, the Washington Chief (treaty chief) of the Comanches.

SATANTA, BIG TREE, KICKING BIRD, AND SATANK

SATANTA

Satanta was one of the great war leaders and was also known as the "Orator of the Plains."

He hunted and raided from Kansas to Durango, Old Mexico. Satanta loved to lead raids, take captives, and was feared and hated by most military officers.

Because he led a raid in 1871 and boasted about it, this chief was tried in the white man's court and imprisoned for life in a Texas prison.

Satanta is known for his spoken words and in one speech (taken from *Plains Indian Raiders* bu Wilbur Sturtevant Nye, Published by University of Oklahoma Press, 1968), he said, "I don't want to settle. I love to roam over the prairies. There I feel free and happy, but when we settle down we grow pale and die."

In October, 1874, Satanta was returned to prison and because of his confinement, he committed suicide on October 11, 1878. He was buried in the convict burial ground at Huntsville, Texas.

Later, James Auchiah, his grandson, received permission from the governor of Texas to remove his remains to Oklahoma. He was returned and re-buried at the post cemetery on June 28, 1963.

BIG TREE

Big Tree was in the Warren Train Massacre. He was well known within his tribe because of his bravery. This Kiowa chief was found guilty of murder and was taken to the prison in Huntsville, Texas. Big Tree was later released from prison and became a leader at the Rainy Mountain Indian Church. He was one of the last Kiowa chiefs, dying in 1930. He is buried at the Rainy Mountain Church Cemetery.

KICKING BIRD

Kicking Bird was one of the first to accept the white man's road. He was a chief who signed the Medicine Lodge Treaty with his followers and worked hand in hand for peace.

Because of these action, Kicking Bird was not popular with his tribe and did not become a hero within his tribe. The heroes were the war leaders.

Kicking Bird worked hard for peace and discouraged raids into Mexico and Texas. Washington recognized him as head chief.

After the Battle of Palo Duro Canyon, Kicking Bird was ordered to choose twenty-six for exile to Fort Marion, Florida. He may not have liked this job but he obeyed. Lone Wolf, Woman's Heart, White Horse, and Mamanti were chosen to go because of their fighting in Texas. The other people chosen were obscure warriors and Mexican captives.

This chief was given a fine gray horse, a present to him. As the sullen prisoners were led forth to depart from Fort Sill, Kicking Bird rode up on this horse and said, "My brothers, the time has come for me to say goodbye. I am sorry for you..."

Mamanti, the medicine man said, "You remain free, but not for long. I will see to that."

Returning home, Kicking Bird drank a cup of coffee and was stricken with a mysterious seizure. He died soon afterwards. The white people felt that he was poisoned, but the Kiowas still believe that Mamanti's medicine did work.

Chief Kicking Bird was buried in the Fort Sill cemetery. Because of his hard work for peace, he was buried with honors.

SATANK

In 1871, when the attack was made on the Warren train, Chief Satank was with Satanta and Big Tree.

Because of the attack, Satank was also tried. As the journey was started to the Texas prison, Satank said that he could not go beyond a certain tree. Chanting his death song, Satank reached under his blanket for a concealed knife and stabbed a guard in the leg.

Satank was a member of the Ko-eet-senko, a military order of the Kiowas. Only the ten bravest warriors belonged; they were under oath to return from fights with honor, or not at all. His song still remains:

"O sun you remain forever, but we Ko-eet-senko
must die,
O earth you remain forever, but we Ko-eet-senko
must die.

The soldiers fired and Satank lay dead. The creek where Satank died bears his name, Sitting Bear Creek, in his honor. He is buried at Fort Sill, Oklahoma.

Satanta was once described as the great chief and warrior of the red man while Satank can be described as a hard fighter who belonged to the Kiowa Dog Soldier Society, a membership attained by doing a courageous act.

Satanta can be remembered as the Imprisoned Kiowa Chief; Satank, the ruthless leader; Big Tree, the reformed Kiowa chief; Lone Wolf, the fierce chieft; White Horse, the raiding chief; Big Bow, the arrogant chief; Old Man Horse (Hunting Horse), Kiowa Second Chief; and Kicking Bird, the peace chief.

ROMAN NOSE, LITTLE ROBE, WHIRLWIND, BLACK KETTLE AND MEDICINE WATER

ROMAN NOSE

Roman Nose was known as a prominent war leader. He was a powerfully built man and the leader of the younger men.

Roman Nose attended the Medicine Lodge Treaty, but refused to sign. His tribe refused to move south as provided by the treaty.

Roman Nose is the chief, where "metal touching his food" was against his medicine. At a feast, a Sioux woman had unknowingly used an iron fork to fry bread which he ate.

He went through the purification ceremony but even as he prepared for battle, he knew he was going to die.

Roman Nose was killed in the Battle of the Arikaree (Beecher's Island).

LITTLE ROBE

Little Robe will be known as the Cheyenne chief who was a courageous and friendly man. He was also known as one of the signers of the Medicine Lodge Treaty. Many times he unsuccessfully tried to persuade the people to come in and settle down. Army officers and agents liked him. He was sincere in his efforts to keep his people from raiding.

WHIRLWIND

The mighty Cheyenne chief, Whirlwind, was noted for his courage. In an 1854 encounter, he was one of the heroes. His medicine is said to have consisted of the head of a hawk tied to the front of his war bonnet. When bullets clipped his hair, his clothing, and flew all around him, this is said to have saved him. Whirlwind signed the Medicine Lodge Treaty.

BLACK KETTLE

Black Kettle is the chief who is connected to the Battle of Sand Creek and the Battle of the Washita. General Custer led this charge in what is now Oklahoma. The Battle of Sand Creek was fought in Colorado. Black Kettle, the Cheyenne chief, was wounded in the Battle of Sand Creek but did not survive Custer's attack on the Washita.

MEDICINE WATER

Medicine Water is the Cheyenne leader who led the revenge raid after the Battle of Adobe Walls, in 1874. A German family was attacked east of Fort Wallace, Kansas, and four young girls were taken captive. Because of this, Medicine Water was went to prison at Fort Marion, Florida from 1875–1878.

On August 5, 1877, 937 Cheyennes reached Fort Reno from Fort Robinson. A part of the Northern Cheyenne were being relocated. Many things attributed to the relocation of these people. The weather did not agree with them, illnesses overtook them, all the buffalo herds were almost gone. Little Work, Dull Knife, Wild Hog, and Left Hand will be known for their exodus back to their home in the north. They reached Fort Robinson even though the soldiers were always in pursuit of them.

Some of the people were transferred to Red Cloud's agency at Pine Ridge, and some of them were given a reservation on Tongue River.

POWDER FACE, LEFT HAND, YELLOW BEAR, BIG MOUTH, LITTLE RAVEN, BIG COW, DEGO, AND ESADOWA

POWDER FACE

Powder Face was denoted as a proud and successful man. He also attended the Medicine Lodge Treaty. His village was near Black Kettle in the Battle of the Washita. He and Left Hand led the bands which got rid of Major Elliott's detachment.

LEFT HAND

Left Hand, an Arapaho, will be remembered for his bravery in the Battle of Sand Creek. He chose to join Black Kettle's band at this place. White Antelope sang his death song, "Nothing lives long. Only the earth and the mountains." Left Hand and his people tried to reach the flag. He saw the troops and refused to fight, he was shot down.

YELLOW BEAR

Chief Yellow Bear was a prominent leader in the wars of the Arapaho and Pawnee in 1852–53. In 1853, he organized a revenge raid against the Pawnees. He can be identified with peace and also as a signer of the Medicine Lodge Treaty.

BIG MOUTH

The first treaty between the Arapahos and the government was signed by Chief Big Mouth. This was the year 1851. Big Mouth was also a signer of the Medicine Lodge Treaty and favored peace.

LITTLE RAVEN

Little Raven was born in 1820. He was noted for bravery and his friendliness. He also wanted peace and signed the Medicine Lodge Treaty.

BIG COW

An Arapaho, Big Cow bullied Major Joe H. Elliott at the Battle of the Washita. This was an act of war since the tribes were defending their villages and families. Because of this exploit, Big Cow gained a certain amount of honor.

DEGO OR PACER

Always friendly with the whites, Pacer was the head Chief of the Juiwa-Apache. His tribe camped between Fort Sill and Fort Cobb. Many of his people became farmers. He died five days after Kicking Bird, cause unknown.

ESADOWA (or Isadowa)

Esadowa was Chief of the Wichita village adjacent to the Comanche camp attacked by Van Dorn in 1858. In 1861, he led his people north to Kansas, but returned them to the Indian Territory. He was killed by Osages while hunting buffalo.

Roman Nose can be known as a war leader; Whirlwind, as courageous; Little Robe, peace chief; Yellow Bear, prominent in Arapaho/Pawnee wars; Left Hand, principal chief; Big Mouth, peace chief; Little Raven, brave chief.

1. Copy the following paragraph and fill in the blanks with the proper words:

   Geronimo was an Apache and was born in the area of _____ and Arizona. He was sent to prison in _____. In 1894, Geronimo brought the survivors to the Florida prison to _____. The _____ and the

_____ offered their enemies a part of their reservation. Three bands of Comanches included the _____, _____, and the _____. Ten Bears represented the _____. Tosawi was the leader of the _____ tribe. _____ _____ was a half-blood Comanche. He was the leader of the _____.

2. On your paper match the following:

Durango	To kill one's self
Satanta	Last Kiowa Chief, died 1930
Suicide	"His song still remains"
Big Tree	Old Mexico
Church	Chose Kiowas for exile
Kicking Bird	Rainy Mountain
Society	Bear witness to the truth
Military Order	Kiowa Dog Soldier
Oath	"Orator of the Plains"
Satank	Ko-eet-senko

3. Copy the following paragraph and fill in the proper blanks:

   _____ was a _____ and friendly man. He was one of the signers of the Medicine Lodge Treaty. _____ was noted for his courage. His medicine was said to have consisted of the head of a _____. Black Kettle is the chief who is connected with the Battle of the _____. The Battle of Sand Creek was fought in _____ and the Battle of the Washita was fought in _____

4. On your paper answer the questions in complete sentences:

   a. Who led the revenge raid after the Battle of Adobe Walls in 1874?
   b. Why was the relocation of the Cheyennes not so successful?
   c. Why will Little Wolf, Dull Knife, Wild Hog and Left Hand be remembered?
   d. Look on a map. Write down where Fort Robinson is located. What state is it in?
   e. Find and describe where the Tongue River is located.

5. On your paper complete the following sentences:

   a. Powder Face was denoted as a....
   b. Left Hand will be remembered for his...

c. Big Mouth was a signer of the Medicine Lodge Treaty and favored....
d. The first treaty between the Arapahoes and the government was signed by....
e. Little Raven was born in....
f. The Battle of the Washita is considered an act of war since....
g. Roman Nose was known as a....
h. Always friendly with the white, Pacer was head chief of the....
i. Esadowa was killed by....
j. Little Robe is known as a....

Personalization:

Which Plains Indian leader do you admire most or least? Explain your choice in a paragraph.

EVALUATION:

On your paper list the common characteristics of the leaders of the Plains Tribes. Discuss whether or not these characteristics fit the characteristics of contemporary Indian leaders.

RESOURCES:

From *Plains Indian Raiders: The Final Phases of Warfare from the Arkansas to the Red River*, by Wilbur Sturtevant Nye. Copyright © 1968 by the University of Oklahoma Press.

Whorton, Julian. Concho Indian School, Concho, Oklahoma.

L. THE INDIAN NAMES FOR THE MONTHS OF THE MOONS

Monsoons are steady winds blowing in one direction for a long time. They reverse their direction in definite seasons of the year. The word monsoon comes from the Arabic word meaning "seasons." For instance, the winds of Arabia blow for six months from the southwest and for six months from the northwest. Monsoon winds are found in India, Central American, South American and Africa.

Indians had names for the seasons, months of moons. The moon goes through its changes from the new moon to the full moon in twenty-eight days. The time of the year was noted by these changes in the Night Sun as this is what the Indians called the moon.

The moon is a heavenly body that goes around the earth. The earth is four times as big as the moon. The word lunar is often used to refer to the moon, as in the "lunar year," the year of the moon.

The moon has three kinds of motion. It **revolves** around the earth, it **rotates** on its axis, and it **follows** the earth in a journey around the sun.

The shape of the moon seems to change from night to night. The different shapes are called phases. The moon's real shape is like a ball, sometimes full, sometimes half a disk, sometimes a silver crescent, or no moon at all. The changes are caused by the moon's position as it revolves around the earth.

The position that the sun shines on the moon determines what we see. Only one-half of the moon can be seen from Earth.

The moon makes a complete journey around earth in twenty-eight days. When all of the lighted half is seen, the phase is called **full moon**. When no moon is in sight, we refer to it as **new moon**. When there is a slim sliver of moon, the phase is called **crescent moon**. One-half of the lighted half is called **quarter moon**. As the moon goes from quarter position to full moon, the straight side of the moon begins to bulge and looks like a lopsided ball. This is called the **gibbous moon**.

Sometimes when the new moon is between the earth and the sun, one can barely see the moon's outline. This is sometimes called "the new moon in the old moon's arms."

Tribes in different parts of America had names for the months which they called Moons. Their calendar was in the sky.

One tribe named the months in the following way. The month in our calendar is also given.

January—The Cold Moon
February—The Snow Moon
March—The Green Moon
April—The Moon of Plants
May—The moon of Flowers
June—The Hot Moon
July—The Moon of the Deer
August—The Sturgeon Moon
September—The Fruit Moon
October—The Traveling Moon
November—The Beaver Moon
December—The Hunting Moon

Pretend you were spending the year among the Sioux or Dakotas. Here are a few examples of ways they named their months. The moons are named after what interested them most.

January—The Hard Moon (very cold weather)
April—Egg Moon (moon when geese lay their eggs and the Indians gather them for food)
May—Planting Moon (planting time for the Indians)

1. On your paper match the following moons to go with the month.

July	Beaver Moon	January	Hot Moon
August	Moon of Flowers	February	Sturgeon Moon
September	Snow Moon	March	Fruit Moon
October	Moon of Plants	April	Green Moon
November	Cold Moon	May	Hunting Moon
December	Moon of the Deer	June	Traveling Moon

2. Look up the following words in the dictionary. Give the best description and the one that applies to this lesson. Write these definitions on a separate sheet of paper.

sturgeon	revolves
monsoon	axis
lunar	gibbous

3. After you know the definition of these words, write a sentence using each of them.

Personalization:

Give each of the twelve months a descriptive name.

Example: March—Moon of Many Winds

EVALUATION:

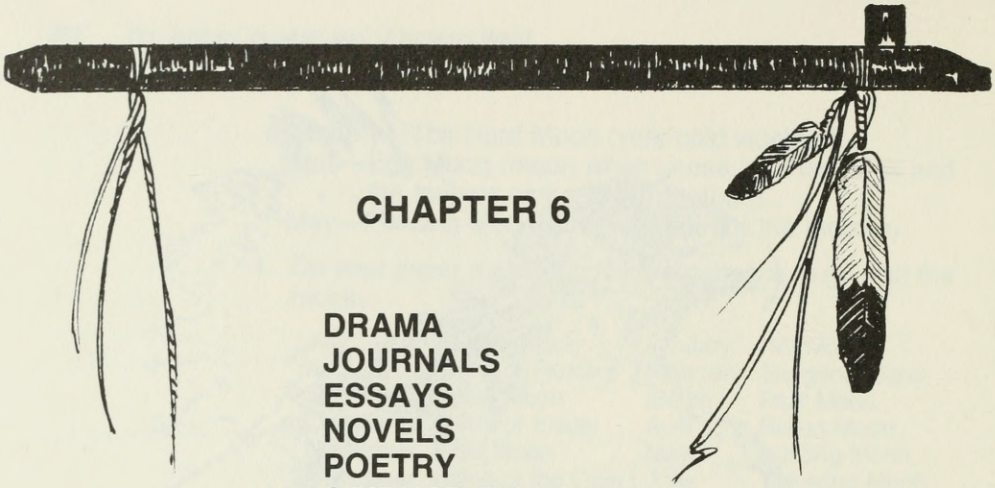
List on your paper five new facts you learned about moons.

RESOURCES:

Judd, Mary C. *Wigwam Stories*. Boston: Ginn & Co., 1936.

Whorton, Julian. Concho Indian School, Concho, Oklahoma.

LITERATURE AS COMMUNICATION



CHAPTER 6

DRAMA
JOURNALS
ESSAYS
NOVELS
POETRY
SCIENCE FICTION
SHORT STORY

DRAMA

Sitting Bull, Arapaho, apostle and leader of the Ghost Dance. Delegate to Washington, 1898. Photo courtesy of Western History Collections, University of Oklahoma Library.

"I spent all of my childhood in Anadarko, Oklahoma. Those early years of my life were greatly influenced by my mother and father and Indian folks in the community. The importance of those early years of being involved with elders was realized when I began to write while in college. I was always intrigued with our ability to laugh at ourselves in time of crisis. It is certain that this humor has brought us through many struggles and hardships. My goal is to write about those kinds of things that we can identify with and things that will bring joy and laughter to our Indian people."

Linda Poolaw

"Dee Brown, author of *Bury My Heart at Wounded Knee* once told me, 'Don't worry about the English and the punctuation, but just write. Every Indian has story that is necessary to tell; the important thing is to write it down.' "

DRAMA: LINDA POOLAW

CONCEPT:

Drama emulates "real life" and helps us laugh at ourselves.

PRESENTATION:

HAPPINESS IS BEING MARRIED TO A WHITE WOMAN

Linda Poolaw

Setting:

An Indian home (government built) on Indian land in a rural section of the United States. The story takes place within 24 hours in the winter.

Characters:

Grandpa—An elderly Indian man in his 70s. He is active, witty, and set in his lonely life.
Ben—The grandson. A nervous and anxious young man in his 20s.
Flora—Ben's white wife. A loud, flashy, and talkative redhead.
George—Grandpa's best friend. Usually quiet, but supportive of Grandpa.
Naomi—Grandpa's neighbor and girl friend. Grandpa's teaser.
Buck Owens—Grandpa's dog. An old large dog, very protective of Grandpa and his domain. (Played by an actor in a dog costume.)

Scene: Grandpa is sitting in his living room of his "mutual help home" fixing a broken harness. The house is rearranged so the big pot-bellied stove is in the living room. There are blankets hanging over the other entrance to the rest of the house. Grandpa has shut off the rest of the home and just lives in the living room. He uses the rest of the home as a storage area. There are two pots on top of the stove; one has soup and the other has coffee. It is late morning and Grandpa remains indoors because of a raging snowstorm. Country music is blaring from a nearby radio sitting on the floor. The furniture consists of a large round table, four chairs, a very used couch with rumpled blankets and a pillow thrown on top (Grandpa's bed). On stage there is also a large overstuffed chair with mounds of newspapers piled around on the floor by the chair. Under the newspapers lies a PINK telephone.

Sound: Backstage sounds of the snowstorm, country music. At director's discretion sounds are lowered and turned up high as stage action permits.

SCENE 1

Grandpa: (Slowly gets up and stretches and scratches, then moves to the stove to stir the soup; he then pours himself of cup of coffee.) Hay Ya Ha Ya, (he sings the last part of a round dance song). Yo, this is hot, Buck Owens, you let me take a drink of stuff and burn my tongue. (He has walked over to the dog and is pulling on the dog's ear.) Buck Owens, when do you think it's going to stop snowing? It has been quite a while since we seen the sun, my bones are getting to feel like they need the sun, and it's been even longer since we seen the ground. Old men like me and you need to get some sun, don't you know. (At this moment he hears a line in a country song on the radio and he sings along a few bars. He walks over to the window and looks out.) It has been too long since we been to town, Buck Owens, we are needing some things. I looked in that back bedroom and we are about out of meat and flour. (He walks over to the pile of papers and picks up the pink telephone.) Maybe if I call Mr. Lienheim he will send us out some stuff. (He picks up the receiver and puts it to his ear.) Hmmm! Nothing talking...Buck Owens, I used to hear some lady saying something about a number...I got scared and put it up... I don't know no number...It used to ring and I'd pick it up and hear my Ben talking, but it don't ring or nothing no more... (Walks over to Buck Owens and looks out in the audience.) You know, Buck, maybe we gonna starve out here...do you care...I don't care...I'd hate to leave you though..., maybe we could eat each other...Now wouldn't that be something. Wonder which one would be the toughest, least you got some teeth left. (He walks slowly back to his work table whistling a '49 song.) Buck Owens, do you ever get tired of me? You

been with me a good nine years, and your mother and your mother's mother. We go back a long time Buck. We will probably be the last in a long line, just you and me. You know Buck, I'm smart and you are smart, that is why we know each other so good. Do you remember that time when your name was not Buck Owens? I just called you B. O. then, but that welfare lady kept coming by and interrupting everything we did, and I was shamed to call you B. O. in front of her so I just in a hurry started calling you Buck Owens. When she first heard me call you that when you was laying on her purse, she asked me why I called you that. Ha, Ha. I told her that when you was a pup, ever time that train went by down below and you heard the whistle, you would let out a yell and sounded just like that real Buck Owens. I don't think she understood that good, cause she didn't act like she heard me. Anyway, I don't care what she thought, seems like back then all I did was try to please that old woman...don't know why now I tried so hard. Anyway she probably don't listen to Buck Owens like we do anyway. Must sure be hard to live not happy and go around helping Indians when you don't want to. (He sings something more of what was on the radio.) You know Buck Owens, do you think those welfare ladies have any shame like Indians do, I don't think so. Some of those questions she asks me were rough. Asking me about my toilet...I guess it's her work, but seems like those welfare people don't care 'bout nothing anyway so I guess we can treat them the way they treat us. Just think Buck Owens, those people have to go to them big colleges to learn how to treat us and take care of us. They pay big money to do that too, so I guess the least we could do is act pitiful and like it. Make them think that they got their money's worth out of going to school. Buck Owens, I think maybe those welfare people gives us little bit to make them feel real good, but not too much or we will feel real good and then they will feel bad. It is hard to understand Buck Owens, at our dances our Indians give away too much, but the more they give the better they feel and the one who gets don't feel half as good as the person who gives. Buck Owens, let's think about this awhile and eat. (He gets up and pours a little coffee in a saucer mixed with soup for the dog. He then fills a bowl with soup for himself and gets some crackers and starts to eat.)

(Car honking) Oh, it's George, Bah, he's by himself, poor thing. (Grandpa gets up and goes to the door with Buck Owens.)

Grandpa: (Opens the door.) Come in, come in my friend. Sit down and eat with us!

George: (Enters, takes off coat and shakes off snow and lays the coat by the stove.) My friend, how are you? (Shakes Grandpa's hand, and goes over and pats the dog on the head, then gets a cup and saucer and spoon, smells all three, then pours himself some soup and coffee.) You know, the last time I seen it snow this much was back before the war, annit? Remember, that was a bad winter? (He sits down and begins to eat with Grandpa.)

Grandpa: You bet I remember that winter...that was the winter I took my number 3 wife...the only one that was any good to give me any kids...my only son...then his wife run off with a Pawnee...he drank himself to death and I raised his son, Ben. I do remember that winter...blizzard just like this and my wife Yellow Plume gave me my son...he was born right here on this land...she gave birth by herself while I was outside tending the livestock...when I came in she put my son in my arms. I took him outside into the blizzard and named him Snow Hawk. (He suddenly remembers George.)

George: Sure don't make women like that anymore, annit? They have to go to the Indian hospital and let anybody take care of them, and all they do is wash, wash and wash. When the women and the baby comes home, all they smell like is that hospital for days.

Grandpa: Year, that right, I don't go near that place. When I get sick, nobody is going to know. Remember old Theodore got sick. First thing you know is that CHR lady hauled him right off to the hospital. It was his time to go, but them doctors kept punching holes in him, kept putting water into his arm and food too. Poor man was gone 5 days 'fore they let him die. Gettin' where you can't even die when you want to. Nope, nobody is going to know. George, I'm counting on you to not let them take me to the hospital when it's my time. Me and old Buck Owens will just go up in those mountains and go the way it's meant to be. Close to the earth.

George: Okay and same goes for me, my friend.

Grandpa: (Getting up and pouring more coffee.) You sit there and finish while I go get more wood. Maybe 'fore it gets too bad you could run me into town to get some food. Buck Owens and I are just about out. I need some food for the horse too. She has some left, but don't know how long this storm is going to last. (Gets up and goes to the back room where wood is stored.)

George: What are you doing with wood in the house.

Grandpa: (Putting wood into the stove.) I got all these rooms back there and I just store my wood in one of them. Now I don't have to go outside.

George: (Getting up and lifting up the blanket.) I guess I forget how hard it is to keep warm when you have to burn wood. You know, my son-in-law burns that gas and it sure makes it nice. After awhile you don't smell it, but I sure miss the wood smell. Hey, you aren't supposed to burn wood in this new house!

Grandpa: (Sitting down to finish his coffee.) That's so, but them housing people build me a house and I only have to pay little bit, but they forgot I got to warm it and the first month it was almost three welfare checks for my heat bill. Me and Buck Owens figured to bring my stove down from my old house and close up those back rooms. I just need one room. Maybe someday when my people can come and stay, we can use those rooms...maybe someday when they have time and then we can use those rooms. Maybe, but anyway people don't need more than one room...Hmmm, maybe they need more if they want to hide something...Buck Owens and I don't hide nothing from each other so we need only this room.

George: You are right, but I need one room to myself 'cause my daughter and son-in-law don't want to look at me all the time, I guess. Anyway it's all right 'cause I don't want to look at them neither...all they do is fight and drink...so I guess it's all right I have my own room. Oh, I almost forgot why I came out here...I want you to look at this drum I am making for my grandson. He is starting to sing with some young boys and they asked me to make a drum. They got some scabby hide somewhere; I am having trouble trying to fix it up.

Grandpa: (Going to window.) George it's really coming down now. Why don't I look at it while you are taking me in...and if it gets too bad you can come home and stay with me and I'll help you fix that drum. I'll get enough for us to eat.

George: (Putting on coat.) That is good. My daughter won't care, that is for sure. I need to use your bathroom, friend. Where is it?

Grandpa: (Going toward the blanket.) It ain't in here (laughs out loud).

George: Well, where is it? My daughter made me take some medicine and it strong.

Grandpa: Well, where do you think it is? It is outside.

George: Outside? Don't you have one in here? It is cold outside.

Grandpa: Sure I have one in here, but it kept breaking so Buch Owens and I moved my old one down from the old house. G'wan out, it's right behind the house.

George: What do you do with your bathtub? Don't you bathe?

Grandpa: Gosh, no! We use that tub to store our water. If we bathed in the winter we would die of a cold. George, you been living in town too long. Anyway, I sold the water heater to Joe's son because his broke. I needed the money to catch up on the electricity...Don't worry, when springtime comes there is always the creek...and I try to go into the sweathouse at least once a month in good weather.

George: Yeah, I guess you are right...my daughter, though, makes me bathe once a week 'cause she has folks coming over all the time...and if I start griping like I did the last time, she threatened to put me in a rest home...I sure don't want to go there, but I don't think she'll do that. Anyway, I think maybe her husband won't let her; he sure likes my lease checks. You know they are getting oil off one of my places now? I was thinking, I have oil well, but I have barely enough money to buy gas to get around. Don't make sense...an Indian should at least get to use some of the gas they out of that oil. (Scratches his head.)

Grandpa: George, you better get out back and take that catalog with you. I don't have a washing machine either. (Puts on coat and follows him out.) (Laughing) (Buck Owens follows them to the door.)

Lights fade. . . . .

Lights on. . . . .

Enter Naomi.....(She enters the room and walks toward the back through the blankets)

Naomi: Hey, hey! Anybody here, Hey! (Walks toward Buck Owens.) Hi there, Bucky! Where's Grandpa? I saw fresh tracks out there. Did he leave you? (Looks around.) Oh, this place is a mess. (Starts cleaning up dishes.) Oh Bucky, I almost forgot I brought you something nice. (Picks up sack she brought in and takes out kidneys.) Here boy, I bet you haven't had this in a long time. I brought some good old bote for your friend. I'll just put it on the back of the stove so it will stay warm. I got it fresh from the meat locker yesterday. Bucky, did you know it is against the law to sell this stuff now. My goodness...I have to be a criminal now to eat this good old-time food...you know I grew up on eating cow guts and now the white men says it is not good for us...yet they tell me that the number one killer of the Navajos is junk food. White man junk food and it is not against the law to sell that to them. I get to thinking that I am glad that the Indians introduced tobacco to the white folks since it's now killing them too. Where does it end, Bucky? Where does it end??? Well, I have to go home now, Bucky. I will try to come back to check on that old man of yours before the storm gets too bad. You stay warm now. (She exits.)

SCENE 2
Lights fade. . . .

Lights on. . . .Winds are louder off stage...horn honking...an old man's song fades away...door bursts open...Flora and Ben fall into the room...Ben tickles and pinches Flora's behind...

Flora: Oh Benny! Quit that! You are so playful; don't you know it is getting too close for such roughhousing...(Looks around.) Oh what a... a... a... **DIFFERENT** house. Where is your old man?

Ben: (Jerks his head toward her.) Don't call him that, Flora.

Flora: (Grabs his arm and plays with his cheek.) Now, honey, I didn't mean it like you think.

Ben: (Hugs her.) That's all right, but you must remember he is my grandfather.

Flora: Oh sure, sweetie. Whew! This place needs some incense! (She takes a perfume bottle from her purse and sprays it around the room and almost steps on Buck Owens.) (Scream) Benny what the hell is that?

Ben: (Goes over and pets Buck Owens) This here is Buck Owens, Flora. He is okay. He won't bite you if he knows you are welcome. C'mon Buck, meet Flora. (Buck Owens walks around and smells her and walks through the blanket toward the back of the house.)

Flora: Uppity mongrel, isn't he? (She walks to the couch and lays down.) If we have to stay here, I insist the dog has to go outside. I have to be in sanitary conditions, you know. (Lights up a cigarette.)

Ben: (Walks toward the blanket and quickly returns.) I don't know what happened to him, but he ain't gone too far 'cause the stove is hot and Buck Owens is here. I'm going outside and get some blankets. Those back rooms are cold. I wonder how he turns on the heat in this house. This is the first time I ever seen this place.

Flora: (Sits up and puts out her cigarette.) Ben, I thought you told me he had a modern house with three bedrooms and all. This place is terrible...I can't believe I let you talk me into this.

Ben: What, honey?

Flora: Oh, I just said we could get some nice beds.

Ben: (Looking around.) Well, I guess I better see about getting more heat in here. Let's see, where is the thermostat?

Flora: (Going to the couch and looking at Buck Owens.) Ben, get the dog off so I can lay down...and you rub my feet. I'm so tired.

Ben: (Chasing Buck Owens off.) Flora, how much longer do you think before our son arrives? (Sits down with Flora's feet on his lap.)

Flora: (Lights up another cigarette.) Son? Honey, we are going to have a girl and that is final...don't talk about a son any more, you hear...

Ben: (Starts to object.) Uh...okay, dear.

Flora: Benny, let's go back to town and find a motel...just 'till after the storm anyway. Then if you still want to, we can come back here. Please, honey?

Ben: No!

Flora: Well, all right then, if you want your kid to be born out here...and it will probably get infected with hydrophobia (looks at Buck Owens) or fleas.

Ben: (Throwing her feet off his lap and jumping up.) Flora, I got this gut feeling this is right...and I don't know what in the blazes you are bitching about...our postage-stamp size apartment in the city was no palace you know. I never seen you busting your butt cleaning it either...so I don't see why all of a sudden you got all high and mighty...

Ben: Well, Flora, we don't have to stay here forever. Just 'till after the baby is born.

Flora: (Picking a bone out from under one of the couch cushions.) My God, Benny, can't we go try to find something in that berg you called a town back there? At least we will be close to a hospital when I have to go!

Ben: Let me make you some tea, darling. Maybe you will feel better when you have something in your beautiful body. (Goes to stove and pokes the fire and adds wood, then puts on water to heat.) I'm going out and bring in the rest of the things. That snow is getting pretty bad. I hope Grandpa gets home soon. (He exits.)

Flora: Jeez, now what am I going to do...imagine me, a city girl, out here in the wilds of only God knows where, pregnant and living with these savages. No telling what the old man is like...(A growl comes from behind—where Buck Owens has walked up behind her.) Get away, you...you...thing! (She jumps up and runs toward the door.) (Buck Owens gets up and lays on the couch.)

Ben: (Comes in the door and the blizzard is upon them.) This storm looks like it's here to stay for awhile. (He goes over to the stove and makes her tea.) Flora, this won't be forever...I know you are used to better things, but I'll get a job soon as this storm lets up, and we won't have to pay rent here. We could save a little and get something really nice, maybe even a house like this (turns and puts sugar in tea).

Flora: Heaven forbid!

Flora: (Jumping up and running to him.) Oh, baby, it's just that I am tired and grouchy from the long trip...don't be short with your little old honey pot...(Buck Owens makes a big display of turning his butt to them...) Honey, when do you think your old...uh...grandfather will be home...you don't think he went for a walk, do you.

Ben: Flora, there happens to be a blizzard out there. Indians do not go for walks in blizzards...white people, maybe...but not Indians.

Flora: Let's sit down. My legs are killing me. Sweet thing, I am so scared; just listen to that storm. (She sits back on the couch.)

Ben: (Starts pacing stage front.) Flora, there ain't nothing to be afraid of. I been here during one of these storms. I remember one about 15 years ago when our house was buried and we were covered for four days. All that was sticking out of the snow was the chimney. After the third day we ran out of food and we started burning the furniture we had. Then when that was used up we started on the floor of the house. Grandpa knew just how to keep warm and save our wood supply at the same time. So we kept warm and melted snow for water; I was never scared even once...I guess Grandpa wasn't either.

Flora: How did you get out?

Ben: Wait, I didn't finish. Grandpa told me stories all that time for four days and never repeated a story twice. I guess I remember that more than anything.

Flora: (Lighting up another cigarette.) Why did you ever leave him?

Ben: (Still pacing.) Don't know. I didn't want to, that was for sure-...but he wanted more than anything for me to get that high school education...and he was getting on in years...and he had to quit working as a farm hand. That kept us in food...and the welfare people came when the Indian agency sent them out and started nosing around and making things bad for us all the way around. You can have this and you can't have that, and so on and so on... Anyway, the agency man told me about

this boarding school in another state and I remembered someone told me my mother might be around there some place. I figured if I left, Grandpa would just have to feed himself...and if I needed help my mother might help me and I would not have to depend on Grandpa... Then when I finished school I could come home and help Grandpa. Well, it didn't work out that way. My mother was an alcoholic and couldn't even help herself, so I finished and went on to work in the city and kept sending money home for Grandpa, and he would have the agent send it right back. (Walks over and picks up phone.) What do you know? I bought him this so I could call him once in awhile and check on him...every time I would call he would answer, but I could just hear him breathing...but that would be enough...he wouldn't talk or nothing...probably half the time he would let Buck Owens breathe. Ha...anyway, after awhile the phone company quit sending phone bills...so I quit calling...wonder why he got a pink one. (Ben looks and stares into the audience.)

Flora: (Looks toward the door.) Ben, I hear something out there!

Ben: (Runs toward the door.) All right, it's Grandpa...and he has George with him. All right! (Grandpa comes in and looks ar Ben wild-eyed...mouth open.)

Grandpa: (Turns to George.) This here is Ben...this here is Ben.

George: (Grabs Ben's outstretched hand.) How are you, my son? You are a mighty handsome young man.

Ben: (Looks back at Grandpa.) How are you, Grandpa? (Starts to shake Grandpa's hand, but instead grabs him and hugs him.)

Grandpa: (Embarrassed.) Any...whatcha doing here, boy? In this blizzard...where'd ya come from...are you hungry? What's that I smell...what you got on you boy. You been drinking something, boy...Why does it stink in here? (As Grandpa looks around for the smell, he notices Flora about the same time George does.)

Ben: Grandpa, this here is my wife, Flora. We are gonna have our first-born and we want to stay awhile with you. Flora, come shake hands with Grandpa.

Grandpa: (Spins around toward Ben.) You forgot everything you know, boy. It is not our way to touch a daughter-in-law, much well even look at her. What is the matter with you? (He walks to George.)

George: Ah, my friend, maybe I should try to make it back to town. I think maybe I can. (Starts backing away from Grandpa.)

Grandpa: You ain't going nowhere, my friend. Come, let's start on supper.

Flora: (Puts hands on hips.) We, if I ain't seen it all. Not only got an uppity pot hound that hightones me, but this old man does the same thing. Ben, take me to town.

Ben: (Catches hold of Flora.) No, it's just his way; he don't mean nothing by it. I just forgot to tell you that...ah, it is our custom that he don't look, touch, or talk to you.

Flora: Well, I never...

Ben: It is our way, Flora...

Flora: You mean I ain't got no ways...it don't count if I get a little respect.

Ben: (Weakly) No.

Flora: You mean to say you haul me out here in never never land and expect me to like it...you are crazy, my Indian brave. (Goes over to stove where George and Grandpa have found the bote.)

SCENE 3

Ben: Naw, Grandpa, she has very good teeth. I know that for sure.

Grandpa: (Puts bowl on floor for Buck Owens.) How do you know that? You don't even know if a horse got good teeth. Maybe you learn that at that school you went to. (Buck Owens lies on floor next to stove.)

Ben: (Walks across the floor to pick up a blanket from their luggage.) The only thing I learned at that school is how to make money. I had to use that money to buy her those false teeth she has. That is why I know she has good teeth. (Grandpa shakes his head.)

George: (Walks to window.) Can just barely see my car, my friend. Glad we got enough food. Looks like we are here for awhile. I better go out and get that drum 'fore it gets too deep...You sure you got plenty fire wood? (Puts on his coat.)

Grandpa: (Walks over and picks up a bucket.) Yeah, I'm sure...and just what do you think you could do if I didn't...Here, take this and get some snow so I can put it on the stove. I want to make some coffee...Ben, you better go in the back and get that extra bed and bring it up here...we are going to need it. George and I can sleep on the floor, I guess.

Ben: (Goes to blanket hanging over doorway.) Grandpa, we can use one of those rooms.

Grandpa: Boy, don't you know it's freezing? It looks like you and you missus don't have any sense and don't care if you freeze, but that kid don't need to die 'fore he knows just how stupid you are.

Ben: (Walks toward Grandpa glancing at Flora.) We brought an electric blanket. That will keep us warm. You got three bedrooms; you can at least let us have one.

Grandpa: Go ahead, you with no brains. You have to clear it out 'cause I have hay in one, wood in the other, and in the last one I keep my harnesses. G'wan, do what you want! (Waves his hand.)

Ben: (Hands on hips) Don't you have a barn? (Walks over and picks up Flora and puts her on the couch.)

Grandpa: (Yawns) Why should I have a barn? I have a shed for my horse. She knows where the hay is; all I do is throw it out the window. What do you expect me to put in all those rooms? I ain't got no one, or rather, I didn't until today.

Ben goes into the back to clean the bedroom. Grandpa walks over to Flora and looks at her. He walks around and around the couch, then stops at her head. He leans over and looks at her red hair. He slowly touches it and her wig falls off. He jumps back and stares at the wig on the floor. Buck Owens jumps up and grabs the wig and starts shaking it like a rabbit. George walks in the door!

George: (Drops the drum as he sees Buck Owens with the wig.) What the hell is that?

Grandpa: (Tries to catch Buck Owens.) Don't know...it fell off her head.

George: Whose head? . . . Buck Owens?

Grandpa: No. Is everybody in this house gone loco? *Her* head. (Points to Flora.) Put that bucket on the stove while I catch this crazy dog.

(Buck Owens runs in front of George and trips him, and he trips and spills the snow on Flora, who immediately sits up and screams)

Flora: (Screams) Ben! Ben!

(George runs to Flora and tries to brush the snow off her and she screams louder. Buck Owens starts howling.)

Ben: (Runs through door.) Honey, what's wrong? Is it the baby?

Flora: (Pushing George across the room.) No, you fool, they put this snow all over me and he (points to George) is touching me all over. What is this? Some kind of medicine? Are these two crazy?

Ben: (Looks at two startled old men as he dries Flora off with blanket.) What's the matter with you guys? You trying to kill her?

Flora: (Sees Buck Owens and screams again.) That thing has my wig. Ben, get my wig before he chews it up. (Ben goes over to Buck Owens and takes the wig and tries to put it on her head backwards. She grabs it away and puts it on right. Grandpa can take no more and falls back into chair laughing. George, not sure, but then laughs too. Ben looks at both in disgust, then joins in laughing. Flora starts crying.

Oh, Ben, let's leave right this minute!

Ben: Can't now, honey, (drying his eyes). Snow is too deep. Can't get anywhere now but on the horse. Honey, these two mean well. It's just that they aren't used to having a white...er...ah...I mean a woman in the house. Everything is going to be okay. Try to get some rest while I make you some tea.

Flora: (Holding on to Ben) No, honey, don't leave me for a minute.

Ben: I'm just going to the stove. George, get some more snow to melt. (George exits with bucket.)

Flora: Honey, get me the vodka out of the bag. I don't need tea; I need something a little stronger.

Ben: Honey, or rather, Flora. Remember what the doctor said about alcohol right before the baby is due. It is not good.

Flora: Just a teensy bit, lover. A teensy bit won't hurt.

Ben: Okay, but just a sip. (Goes over to bag and gets a bottle.)

Grandpa: (Very solemn) No, my son, not in my house.

Ben: (Stops in his tracks.) But Grandpa, just a little for her nerves. She is cold from the snow, too.

Grandpa: (Gets up and goes over to Ben and takes bottle from hand.) No, my son. (Takes bottle and puts it on the table.)

Flora: Ben, as soon as this snow is gone, so am I. (Lies back down.)

Grandpa: Ben, you better fix her something to eat. Maybe you brought something she can like...

Ben: (Goes over and covers her with blanket.) Grandpa, try to understand us. We may not do everything like you would want us, but let's all try to get along, at least for the time being. I don't want anything to happen to the baby. (Goes over and searches through bag and gets out a can of spaghetti. Opens it and puts it in a pan on the stove. Grandpa walks over to stove and looks at spaghetti, picks one up and puts it back, shaking his head.)

Grandpa: Is this what that school taught you, or did you learn to eat that by yourself?

Ben: That is spaghetti, Grandpa. It's Italian food, you know, from Italy, another country. C'mon, let's go finish that bedroom. (Ben and Grandpa exit.) Tell me how come Flora had snow on her.

(George enters from outside with more snow in bucket. He walks over to stove and puts it on top. He looks in the pot and picks up a piece of spaghetti. He smells it and goes over to corner and picks up a fishing pole. He puts the spaghetti on the hook, nods, then goes back to stove and takes a handful and sticks them in his pocket.)

George: Buck Owens, never thought of heating them. Have to remember that; must be a new trick Ben learned at school. (Picks up drum and starts working on it.)

Flora Starts to moan.

George: (Runs to blanket-covered doorway and yells for Grandpa and Ben.) Ben, my friend, come here. Hurry! (Ben comes running through doorway with Grandpa at his heels.)

Ben: Oh, my God! Flora is going to have her baby pretty quick!

Grandpa: (Stoically walks over to look at Flora.) Naw, if this is first, (looks at Ben and he nods his head) she is just starting and it won't be for awhile yet. We got plenty a time.

Ben: But, Grandpa, what are we gonna do? She can't have it here!

Grandpa: Ben, it won't be for a long time yet. I said she just started and if she is a good mare like you say, it will take a day at least.

Ben: A day? Grandpa, she ain't no mare, she is my wife!

Grandpa: Take it easy, I seen these before. Get all those buckets and George, go get some more snow. We will need water.

Ben: Water? Water? What for?

Grandpa: Heck, I don't know. George and I went to a picture show once and they got a lot of water...G'wan, all you do is ask question. (George and Ben exit with buckets and pans.)

Flora groaning and moaning...

Flora: Ben? Ben?

(Buck Owens starts howling again by hearing Flora moan.)

Grandpa: (Talking to Buck Owens.) Ben's gone with George to get some water. Quit howling!

Flora: Don't tell me to quit howling. I'm in pain.

Grandpa: Buck Owens, you quit howling. Indian women don't holler. They go down by the creek and have the baby. I guess it is different with white women.

Flora: Ben! Ben! I am not going to the creek, Grandpa. BEN!

Enter Ben and George.

Ben: EVerything is going to be all right. Just try to relax. Grandpa says it will be a long while yet. (Bends down and kisses her.)

Grandpa: Ben, go get the horse and go up to those white folks that live over the hill. They got a jeep...they can make it back here. That white woman named Bessie, she'll know what to do about this.

Ben hugs Flora and starts to leave.

Flora: Don't leave me, please, ooooooooh! (Hangs onto Ben.)

Ben: Baby love, listen. Let me go get help. I won't be gone an hour...it is not far. (He exits.)

Grandpa: George, why is it that it always happens like this? Come a bad rain or snow, a son is born.

Flora: (Stops moaning for a minute.) No son, old man, a daughter.

Grandpa: (To George) The red-haired...ahh...black-haired lady has much to learn. A son.

Flora: God, I wish that phone worked...Grandpa, why a pink phone?

Grandpa: (Ignores Flora) George, get that drum...let's look at it.

George: My friend, that drum is not important right now...I think I will try and get across the creek to Naomi's...Where is you snow-shoes?

Grandpa: Hanging in the shed...George, it's mighty risky. Let me go and you stay here with her...

George: (Shaking his head.) OHHHH, no! I'll go. I ain't staying here.

Grandpa: Okay, but ask Naomi if she has any more bote left, to bring it.

George: Why? Do they use it to help have babies?

Grandpa: No, I'm still hungry!

George: That's right, me too!

Grandpa: Hurry up, I don't want to be here alone.

George Exits.

Flora: Grandpa, I'm timing my pains. They are coming real soon now. Will Ben be here soon?

Grandpa: Buck, Ben is on his way. He'll be here any minute now.

Flora: Grandpa, talk to me, not Bucky.

Grandpa: Buck Owens, it is not our way to touch, speak to or to look at a daughter-in-law.

Flora: All right, if you insist. Buck, tell Grandpa that he better get ready. I'm not so sure I can wait for help to come.

Grandpa: (Runs to Flora.) Oh no, don't say that. Just wait. I ain't delivered nothing but livestock.

Flora: Grandpa, I don't think this should be that different...

Grandpa: Oh where is that Ben? (Runs to window and looks out.) Buck, oh hell...Flora, try counting sheep. I heard that will do it.

Flora: Do what? That will, or rather it is supposed to, put me to sleep.

Grandpa: Oh. Oh well, that is a good idea...go to sleep.

Flora: Flora: Do you have any clean sheets in this house?

Grandpa: No. Oh yes, I do. Them white folks brought me some when I move in here. They said it was to warm my house, but I don't see how sheet can warm my house.

Flora: They meant house warming present. Oh, grandpa, go get them and put them on the table.

Grandpa: Okay but I don't ever put sheets on my table. You are supposed to sleep on them, not eat on them.

Flora: Do as I say. Hurry!

(Grandpa exits toward back of house. Flora gets up and moves to table just as Grandpa returns with sheets.)

Flora: Thank God they are clean. Grandpa, find some string, clean string, and put it in that boiling water on the stove.

Grandpa: Why? Just do it like this. (Takes off shoe string.)

Flora: Yes, yes. Just boil it.

Grandpa: Hmmmm!

Flora: (Spreads sheets on table.) Now, Grandpa, I am going to get on this table...now do just what I say...

(Flora gets on table while Grandpa gets a pillow from couch.)

Flora: I want you to go to the other end of the table and wait till you see the baby coming...When you do, take the head and pull with all your might...I will do the work.

Grandpa: Flora...Buck...Flora...Oh my, listen. I am going to try and get Ben...you stay right here...

Flora: Grandpa, there is no time...it's coming now.

(Grandpa starts jumping around hollering and Buck Owens starts howling.)

Flora: Grandpa, get that bottle of vodka. (Grandpa turns and grabs the bottle and turns it up and drinks it himself.) Oh, well, you need it more than I do...Here it comes!

LIGHTS FADE....

LIGHTS ON...

Flora is on table covered with blanket and sleeping.

Grandpa is walking around with the baby in his arms, singing an Indian lullaby.

Door bursts open.

Ben: Grandpa? Where is Flora? I couldn't find anyone at home.

Grandpa turns around and hands baby to Ben!

Grandpa: He is a fine one, my son. You and I have a nice baby boy.

Ben: Yahoo! Grandpa, Grandpa, Grandpa! (Ben dances around with baby.)

Grandpa: I did it, Ben. I did it. Wasn't nothing at all. Don't know why everyone was gettin' so excited. Just like a new colt. Your wife there didn't do bad either.

Ben: Flora, Flora. Is she okay?

Grandpa: Yeah, I couldn't lift her to the couch...Here, let me take my son and you put her to bed...she is mighty tired.

Ben: (Takes Flora and puts her on the couch.) Flora, Flora, you okay?

Flora: Yes, I'm tired. Ben...what is it?

Ben: Honey, it ain't no pink telephone; that is for sure. We got us a Ben, the 4th.

Flora: Ben, wouldn't you know it! Nothing has gone right all day.

DOOR OPENS AGAIN.

ENTER NAOMI AND GEORGE

Naomi: Grandpa, what is all the fuss about? I couldn't make heads or tails what this man was trying to say.

Grandpa: He was just trying to tell you / just had my great-grandson and I did it all by myself.

Naomi: You will go to hell for lying, just the same as you would for stealing.

Ben: Naomi, he did. He delivered this son of mine. Take a look.

Naomi: Is he a mess! So is this place! You all go do something about those back rooms to make them livable. I'll clean up here. Go on out, all of you.

George: You did it, my friend...you

Grandpa: Wasn't nothing at all...just like a mare. Did you remember the bote?

George: Sure did. First thing I mentioned...just outside. Want me to get it and heat it...?

Grandpa: Not for awhile; I lost my hungries.

END

APPLICATION:

Activities:

A. Analyze the play by using the communication model: source, message, channel, receiver, feedback.

B. Focus on drama as the **channel** for communicating a message. Discuss the advantage of this channel.

Personalization:

A. Choose a dialogue from the play that best shows cultural differences.
B. Discuss which part of Grandpa's culture you can identify with.

EVALUATION:

If you could rewrite any part of the play, what would you rewrite? (Write it in actual dialogue.)

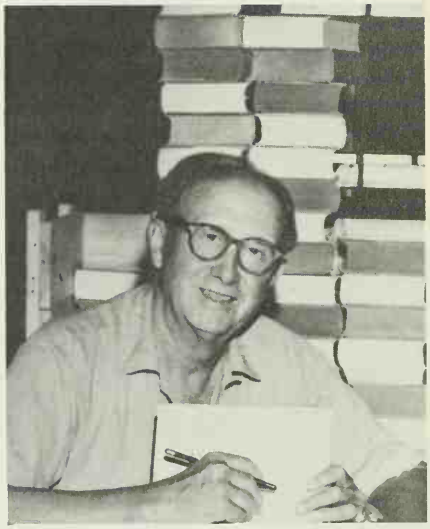
RESOURCES:

Poolaw, Linda. "Happiness Is Being Married To A White Woman." © 1980. (Reprinted by permission of the author) Delaware Tribal Complex, Anadarko, Oklahoma.

JOURNALS

Rainy Mountain. Photo courtesy of Oklahoma Historical Society.

John Joseph Mathews, Osage from Pawhuska, Oklahoma is said to be a blend of scientist and poet, philosopher and producer, historian and storyteller. His book, *Wah 'Kon Tah: The Osage and the White Man's Road*, tells what happened to the spirit of the Osages after they clashed with the white man. Journals can serve as valuable records of how the writer experienced historical events. Such is the case of *Wah 'Kon Tah*. Mathews also wrote *The Osages: Children of Middle Waters*, and *Talking to the Moon*.



John Joseph Mathews. Photo courtesy of OU Press.

JOURNAL: JOHN JOSEPH MATHEWS

CONCEPT:

Journals can express personal reactions to historical events.

PRESENTATION:

Excerpts from
WAH 'KON TAH
John Joseph Mathews
"We Are Fed Like Dogs"

". . . When the Major had first come to the Agency the people were having trouble about the rations. Those first months seemed difficult to him, because at that time he was unable to speak the Osage language and found it necessary to speak with the people through an interpreter. There were many councils being held over the Reservation and feeling was running high. The leading men of the bands presented their demands to him but he could do nothing until he had heard from the department, and the Indian bureau seemed to avoid decisions.

The people came to him saying that they were being "fed like dogs" and he felt that they were right when they claimed that the cattle for which the government had contracted with cattlemen were not fit food for dogs, especially after being left on the range all winter. As soon as the trouble arose the government had authorized the use of troops, but the Major spent his time attempting to come to some agreement with the leaders, and he found himself dependent upon the very wise council of We Eh Sah Ki (Hard Robe) and Pawnee No Pah She (Man Not Afraid of Pawnees). The latter was called Governor Jo and Big Hill Jo by the traders. Both were men of great ability and same judgment.

After payment the Major sent word to all the chiefs that he would talk with them about the rations. When they were assembled for the council he had some misgivings as he spoke to them. He told them that he was powerless, and that he could do only those things which the government allowed him to do but that he personally agreed with them that it was an insult to a great people to be asked to come from over the Reservation to receive rations once a week. He told them however that the coffee, flour, sugar and beef were already contracted for the coming year, and that these rations would be issued on the first day in every week. He said that their demand that the "little house" be opened and all the rations be given out at one time, and that thereafter there should be more rations, was impossible, though he hoped that the rations would be discontinued by the government as soon as possible. He said that it would be his plan to work with the chiefs in this matter and all other matters which might arise, and not through an appointed "business committee," as had been done previously, and that before the rations for another year were

ordered he would council with them but that there was no knowing what the government would do. He said that he would make the wishes of the people known to the government and suggest that the rations be stopped immediately, and he certainly would not make purchases for the coming year before the wishes of the people were known. Finally he suggested that they accept the rations under the circumstances, adding that for more than two weeks the door of the "little house" had been opened on the first day in the week, but no one had called for his rations.

During his speech he had noticed that the chiefs were not impressed by his assurances, and he waited for some time after finishing before one of them arose, drew his blanket about him in front, and cleared his throat. He looked very tall. Twice he moved his eagle-wing fan slowly before his face, them clutching it in both hands he said:

"Forever white man will talk. Forever white man will lie. He will look upon ground forever. He looks for white iron of white man as he walks on earth. This money which he pays to us is our money. This money which comes from Washington is money paid to us for our land in Kansas. Who is this white man to say how this money should be paid? We do not want rations. We are not dogs that we should be fed like dogs." He pointed his eagle-wing fan at the Major and continued: "You tell your people that Osages are tired of this thing; tell them Osages will not be fed like dogs. Tell them that Osages are not many but they know how to die."

When he finished he sat down slowly and began to fan himself with quick movements. When the interpreter arose to translate the speech he thought it discreet to leave out the threat.

Several of the chiefs arose and talked about the rations and it looked as though they did not intend to give ground. The Major had begun to grow nervous, not through fear, but he had begun to believe that the council would come to nothing and there would be real trouble. When We Eh Sah Ki (Hard Robe) rose to his feel he felt that the climax had come. Hard Robe was a great war chief, and people listened to his talk. The great chief stood for a moment looking over the faces of the circle, then he raised his face slightly, and began:

"This man has come among us. He will be here long time as our agent. This man came with friendly heart, I believe. He seems to talk with straight tongue, and I think we had better listen to him. We will see if he keeps his tongue straight."

After Hard Robe's speech the council broke up and the Major felt that the matter was becoming settled, if only the government would make some decision.

There were many letters between the Agency and the department, and still there was nothing done about the rations, as the Major and the Indians waited.

One day an inspector appeared in the Agency. He stayed for several days and had long talks with the Major in his office. Everybody was wondering what was going to happen. What he learned about the matter, no one outside the office knew. He walked about like a man who is doing a disagreeable job but very sure of his worth, and it seemed that he must have believed that his mere presence would have the necessary effect upon the Indians, and it is not unlikely that he believed that he had accomplished something, if he misinterpreted the actions of the Indians in ignoring his presence. There was only one incident that indicated that his identity and mission were known.

He had nosed everywhere, and appreciated the slight awe in which the traders and some of the mixed-bloods held him. One day he was in one of the traders' stores, talking casually with the trader when a tall blanketed figure appeared in the door. The Indian stood there for some time before the trader looked up and said "How." The visitor ignored him. He suddenly transferred his fan from his right hand to his left, then pointing his finger at the inspector, walked toward him until his finger was within a few inches of the latter's nose. Then he said, "Ho, big inspector, you have come to bring us beef, I believe. Where is this beef which belongs to us? You have sent us horns, bones and hide of this beef, maybe now you have come to bring meat." He turned, and with a quick movement, left the store.

The inspector turned to the trader and asked, "What did he say?"

"He said you had sent the horns, bones and hide of the issue beef; when were you going to send the meat."

The inspector laughed unnaturally "Who was he?"

His name's Kah'n Sah Hah'r-ee."

"Oh!"

Among the leaders of the tribe was Wah Ti An Kah. He was very handsome and extremely proud. He was well over six feet and always dressed in the finest buck-skin moccasins and leggings. He wore a great beaver-skin bandeau and bear-claw necklace, and affected a red blanket, in the folds of which he carried a long knife. His face was like that of a bronze Dante.

His voice was loud but beautiful, and he was a great orator. He swayed the people by his personality and his voice, but he usually had things to say. He would not tolerate inattention to his harangues. He watched the faces of his audiences closely and if he discovered that they were becoming lax in attention he would stamp his foot on the ground and pointing at them, say: "You do not care. You can say everything is good; everything is all right. You sit like rabbit with nothing in your head. You look like rabbit and think nothing. You sit with nothing on your faces. . . ."

APPLICATION:

Activities:

A. Analyze "We Are Fed like Dogs" by applying the communication model: source, message, channel, receiver, feedback.

B. Summarize in one sentence what John Joseph Mathews said in his journal.

Personalization:

Write a journal reaction to an event in the history of your tribe. Share your entry with the class.

EVALUATION:

Explain in a paragraph on your paper how Mathews' version of this part of the Osage history differs with the version in the history textbooks. List the advantages of one version over the other.

RESOURCES:

From *Wah'Kon-Tah: The Osage and the White Man's Road*, by John Joseph Mathews. Copyright © 1932 by the University of Oklahoma Press.

N. Scott Momaday, a Kiowa/Cherokee from Oklahoma, is a multi-talented individual. Not only is he a journal writer, but also a novelist, a poet, and an artist. His journal selections from *The Way to Rainy Mountain* are excellent examples of how a writer can relate his own experiences to the reader. The reader receives an impression of how Momaday felt, a sense of how he experienced certain situations, people and activities. The reader can even climb inside Momaday's mind to explore characters and places in the writer's memory. Through the writer's mastery of the language, Momaday offers the reader a vicarious slice of his own life experience.

N. Scott Momaday. Photo courtesy of Scholar-Leadership Enrichment Program, University of Oklahoma.

JOURNAL: N. SCOTT MOMADAY

CONCEPT:

The journal is a personal record of how the writer experiences events in his life.

PRESENTATION:

THE MAN MADE OF WORDS

N. Scott Momaday
"Ko-Sahn"

". . . the living memory," I wrote, "and the verbal tradition which transcends it, were brought together for me once and for all in the person of "Ko-Sahn." It seemed eminently right for me to deal, after all, with that old woman. Ko-Sahn is among the most venerable people I have ever known. She spoke and sang to me one summer afternoon in Oklahoma. It was like a dream."

When I was born she was already old; she was a grown woman when my grandparents came into the world. She sat perfectly still, folded over on herself. It did not seem possible that so many years—a century of years—could be so compacted and distilled. Her voice shuddered, but it did not fail. Her songs were sad. As old whimsy, a delight in language and in remembrance, shone in her one good eye. She conjured up the past, imagining perfectly the long continuity of her being. She imagined the lovely young girl, wild and vital, she had been. She imagined the Sun Dance.

There was an old, old woman. She had something on her back. The boys went out to see. The old woman had a bag full of earth on her back. It was a certain kind of sandy earth. That is what they must have in the lodge. The dancers must dance upon the sandy earth. The old woman held a digging tool in her hand. She turned towards the south and pointed with her lips. It was like a kiss, and she began to sing:

We have brought the earth.
Now it is time to play.

As old as I am, I still have the feeling of play. That was the beginning of the Sun Dance.

By this time I was back into the book, caught up completely in the act of writing. I had projected myself—imagined myself—out of the room and out of time. I was there with Ko-Sahn in the Oklahoma July. We laughed easily together; I felt that I had known her all of my life—all of hers. I did not want to let her go. But I had come to the end. I set down, almost grudgingly, the last sentences:

It was—all of this and more—a quest, a going forth upon the way of Rainy Mountain. Probably Ko-Sahn too is dead now. As times, in the quiet of evening, I think she must have wondered, dreaming, who she was. Was she become in her sleep that old purveyor of the sacred earth, perhaps, that ancient one who, old as she was, still had the feeling of play? And in her mind, at times, did she see the falling stars?

For some time I sat looking down at these words on the page, trying to deal with the emptiness that had come about inside of me. The words did not seem real. I could scarcely believe that they made sense, that they had anything whatsoever to do with meaning. In desperation almost, I went back over the final paragraphs, backwards and forwards, hurriedly. My eyes fell upon the name Ko-Sahn. And all at once everything seemed suddenly to refer to that name. The name seemed to humanize the whole complexity of language. All at once, absolutely, I had the sense of the magic of words and of names. Ko-Sahn, I said, and I said again KO-SAHN.

Then it was that that ancient, one-eyed woman Ko-Sahn stepped out of the language and stood before me on the page. I was amazed. Yet it seemed entirely appropriate that this should happen.

"I was just now writing about you," I replied, stammering. "I thought...forgive me—I thought that perhaps you were...that you had..."

"No," she said. And she cackled, I thought. And she went on. "You have imagined me well, and so I am. You have imagined that I dream, and so I do. I have seen the falling stars."

"But all of this, this imagining," I protested, "this has taken place—is taking place in my mind. You are not actually here, not here in this room." It occurred to me that I was being extremely rude, but I could not help myself. She seemed to understand.

"Be careful of your pronouncements, grandson," she answered.

"You imagine that I am here in this room, do you not? That is worth something. You see, I have existence, whole being, in your imagination. It is but one kind of being, to be sure, but it is perhaps that best of all kinds. If I am not here in this room, grandson, then surely neither are you."

"I think I see what you mean," I said meekly. I felt justly rebuked. "Tell me, grandmother, how old are you?"

"I do not know," she replied. "There are times when I think that I am the oldest woman on earth. You know, the Kiowas came into the world through a hollow log. In my mind's eye I have seen them emerge, one by one, from the mouth of the log. I have seen them so clearly, how they were dressed, how delighted they were to see the world around them. I must have been there. And I must have taken part in that old migration of the Kiowas from the Yellowstone to the Southern Plains, near the Big

Horn River, and I have seen the red cliffs of Palo Duro Canyon. I was with those who were camped in the Wichita Mountains when the stars fell."

"You are indeed very old," I said, "and you have seen many things."

"Yes, I imagine that I have," she replied. Then she turned slowly around, nodding once, and receded into the language I had made. And then I imagined I was alone in the room. . . ."

THE WAY TO RAINY MOUNTAIN

"Arrowmaker"

The Kiowa tales which are contained in *The Way to Rainy Mountain* constitute a kind of literary chronicle. In a sense they are the milestones of that old migration in which the Kiowas journeyed from the Yellowstone to the Washita. They recorded a transformation of the tribal mind, as it encounters for the first time the landscape of the Great Plains; they evoke the sense of search and discovery. Many of the tales are very old, and they have not until now been set down in writing. Among them there is one that stands out in my mind. When I was a child, my father told me the story of the arrowmaker, and he told it to me many times, for I fell in love with it. I have no memory that is older than that of hearing it. This is the way it goes.

If an arrow is well made, it will have tooth marks upon it. That is how you know. The Kiowas made fine arrows and straightened them in their teeth. Then they drew them to the bow to see that they were straight. Once there was a man and his wife. They were alone at night in their tipi. By the light of a fire the man was making arrows. After a while he caught sight of something. There was a small opening in the tipi where two hides had been sewn together. Someone was there on the outside, looking in. The man went on with his work, but he said to his wife, "Someone is standing outside. Do not be afraid. Let us talk easily, as of ordinary things." He took up an arrow and straightened it in his teeth: then, as at was right for him to do so, he drew it to the bow and took aim, first in this direction and then in that. And all the while he was talking, as if to his wife. But this is how he spoke: "I know that you are there on the outside, for I can feel your eyes upon me. If you are a Kiowa, you will understand what I am saying, and you will speak your name." But there was no answer, and the man went on in the same way, pointing the arrow all around. At last his aim fell upon the place where his enemy stood, and he let go of the string. The arrow went straight to the enemy's heart.

Heretofore the story of the arrowmaker has been the private possession of a very few, a tenuous link in that most ancient chain of language which we call the oral tradition; tenuous because the tradition itself is so; for as many times as the story has been told, it was always but one generation removed from extinction. But it was held dear, too, on that same account.

That is to say, it has been neither more nor less concerned to express the meaning of the human condition. And this brings us to the heart of the matter at hand: The story of the arrowmaker is also a link between language and literature. It is a remarkable act of the mind, a realization of words and the world that is altogether simple and direct, yet nonetheless rare and profound, and it illustrates more clearly than anything else in my own experience, at least, something of the essential character of the imagination—and in particular of that personification which in this instance emerges from it; the man made of words.

It is a fine story, whole, intricately beautiful, precisely realized. It is worth thinking about, for it yields something of value; indeed, it is full of provocation, rich with suggestion and consequent meaning. There is often an inherent danger that we might impose too much of ourselves upon it. It is informed by an integrity that bears examination easily and well, and in the process it seems to appropriate our own reality and experience.

It is significant that the story of the arrowmaker returns in a special way upon itself. It is about language, after all, and it is therefore part and parcel of its own subject; virtually, there is no difference between the telling and that which is told. The point of the story lies, not so much in what the arrowmaker does, but in what he says—and indeed that he says it. The principal fact is that he speaks, and in so doing he places his very life in the balance. It is this aspect of the story which interests me most, for it is here that the language becomes most conscious of itself; we are close to the origin and object of literature, I believe; our sense of the verbal dimension is very keen, and we are aware of something in the nature of language that is at once perilous and compelling. "If you are a Kiowa, you will understand what I am saying, and you will speak your name." Everything is ventured in this simple declaration, which is also a question and a plea. The conditional element with which it begins is remarkable tentative and pathetic; precisely at this moment is the arrowmaker realized completely, and his reality consists in language, and it is poor and precarious. And all of this occurs to him as surely as it does to us. Implicit in that simple occurrence is all of his definition and his destiny, and all of ours. He ventures to speak because he must; language is the repository of his whole knowledge and experience, and it represents the only chance he has for survival. Instinctively, and with great care, he deals in the most honest and basic way with words. "Let us talk easily, as of ordinary things," he says. And of the ominous unknown he asks only the utterance of a name, only the most nominal sign that he is understood, that his words are returned to him on the sheer edge of meaning. But there is no answer, and the arrowmaker knows at once what he has not known before: that his enemy is, and that he has gained an advantage over him. This he knows certainly, and the certainty itself is his advantage, and it is crucial; he makes the most if it. The venture is complete and irrevocable, and it ends in success. The story is meaning-

ful. It is so primarily because it is composed of language, and it is in the nature of language in turn that it proceeds to the formulation of meaning. Moreover, the story of the arrowmaker, as opposed to other stories in general, centers upon this procession of words toward meaning. It seems in fact to turn upon the very idea that language involves the elements of risk and responsibility; and in this it seeks to confirm itself. That may be true, and it may also be that the whole of literature rests upon that truth.

The arrowmaker is preeminently the man made of words. He has consummate being in language; it is the world of his origin and of his posterity, and there is no other. But it is a world of definite reality and of infinite possibility. I have come to believe that there is a sense in which the arrowmaker has more nearly perfect being than have other men, by and large, as he imagines himself, whole and vital, going on into the unknown darkness and beyond. And this last aspect of his being is primordial and profound.

APPLICATION:

Activities:

A. Choose one of the selections by Momaday. Analyze it by applying the communication model; source, message, channel, receiver, feedback.

B. Answer the following questions about the selection.
   1. What was the author's tone in the passage you chose?
   2. What was the effect of that tone of the readers?
   3. How did the author achieve the tone?

Personalization:

Keep a personal journal to record your reactions to experiences and events in your life. Try to remember a colorful person in your past, or an old story told to you by your grandparents. Enter your reactions in a journal.

EVALUATION:

Share your journal entry with another student. Ask for feedback to the entry.

RESOURCES:

Reprinted from *The Way to Rainy Mountain*, © 1969 and by permission of the University of New Mexico Press.

Momaday, N. Scott. "The Man Made of Words." San Francisco: Indian Historian Press, ©1970. (Reprinted by permission.)

ESSAYS

Apache camp near Lawton, Oklahoma. Courtesy of Western History Collections, University of Oklahoma Library.

Joy Harjo, Creek, from Tulsa, Oklahoma, explains her feelings and thoughts about Oklahoma in her essay, "Oklahoma: The Prairie of Words." The reader can identify with the writer's feelings as she describes the origin of the word, Oklahoma. "The word dances over our tongues, like the bottomless sky that rolls over the curving prairie land." She explains the magnetic relationship she enjoys with Oklahoma: "In a sense, we never leave Oklahoma, or maybe it would be better said that Oklahoma never leaves us." And finally the writer summarizes her belief in the power of the 'red earth.' "All of the people, all of the voices who are from Oklahoma, remain a part of that spirit . . . No one has left." And we believe her.

ESSAY: JOY HARJO

CONCEPT:

An essay can present a statement about your heritage.

PRESENTATION:

Excerpts from
OKLAHOMA: THE PRAIRIE OF WORDS
Joy Harjo

". . . Oklahoma—the red earth gives meaning to the name. Oklahoma is derived from a Choctaw word which means "red people." It is a place which has come to mean home to many tribal peoples. The word dances over our tongues like the bottomless sky that rolls over the curving prairie land. Oklahoma means a center of life to her people, a whole spirit of being. It is a place that comes clear in the voices of her people, who are of many languages and of many parts of the Oklahoma landscape. Kiowa, Creek, Comanche, or Pawnee—their names are these and many more. The sounds of these names fill the Oklahoma landscape. They mean alive and living communities, and signal the roots of many of the singers of the word. These words have a resonance, even on an Oklahoma state map. They begin stories, whole histories of tribal peoples who may have originated thousands of miles away north into Canada, or as close as Spiro Mound in the center of Oklahoma.

As the word Oklahoma gives birth to meaning and creates an energy, it has also given birth to many native poets and writers who call Oklahoma *home*. Those of us who originate from there celebrate the life in her which is the life in ourselves as a part of the red earth. . . .

In a sense, we never leave Oklahoma, or maybe it would be better said that Oklahoma never leaves us. The spirit is alive in the landscape that arranges itself in the poems and stories that are created and the spirit takes many forms and many voices.

What is breathing here is some sort of dangerous anger that rises up out of the Oklahoma landscape. The earth is alive with emotions, and will take action on what is being felt. This way of seeing is characteristic of most native poets and writers of Oklahoma. That which has happened to the earth, has happened to all of us as a part of the earth.

We, as the tribal peoples of Oklahoma, bear a responsibility to that place, to the community of earth and language that has formed us. When we write we inadvertently tell who we are and where we came from. We also know our histories and tell even the most painful but true parts, because after all, these are a part of us, too. Carter Revard writes with this strong sense of history when he writes of his people, the Osage, and of his family's particular piece of alloted land near Bird Creek—and the

changes that occur. His poem, "Wazhazhe Grandmother" is circular and whole. The history is revealed within this circle of time, where clear pools of Bird Creek become piped water for municipal pools. And in a poem by a Cherokee writer, Carroll Arnett, Andrew Jackson is soundly cursed, and justly so, for he is a painful part of history that has affected all of Oklahoma's tribal people. Duane Big Eagle gives a more personal narrative of history in "Oklahoma Boyhood." All of these histories are a part of who we are.

What Oklahoma becomes, in a sense, is a dream, an alive and real dream that takes place inside and outside of the writer. It shimmers and has a rhythm, a heartbeat of its own. Our words begin inside of the dream and become a way of revealing ourselves within this landscape that is called Oklahoma. Language becomes all of the people that we are. Living voices surround us and speak from the diverse and many histories that we have been, the ones we have become, and most of all, how we will continue. There are those voices among us who assume the cadence of an ancient and living chant.

And we continue. There is a timelessness present within the voices coming out of Oklahoma, a belief in continuance. The stories and poems are in motion within the red earth—which has the boundaries that dreams have.

All of the people, all of the voices who are from Oklahoma, remain a part of that spirit. Even if they move away they always return. They return, even if they have been sent miles away to school or leave to find jobs, and then come back with families and settle down. Some return only during the moist, humid summers to the dancing, warm drum nights near towns named Anadarko, Henryetta, Miami, or to numerous other grounds. And some return only in their hearts and voices, singing, again and again—to Oklahoma red earth, a curving wind plain—to creeks and rivers that cross over and through the land. No one has ever left. . . ."

APPLICATION:

Activities:

A. Analyze Harjo's essay by using the communication model: source, message, channel, receiver, feedback.

Personalization:

Write a position statement in response to Harjo's idea that "a person never leaves Oklahoma permanently." Offer your reason for this statement.

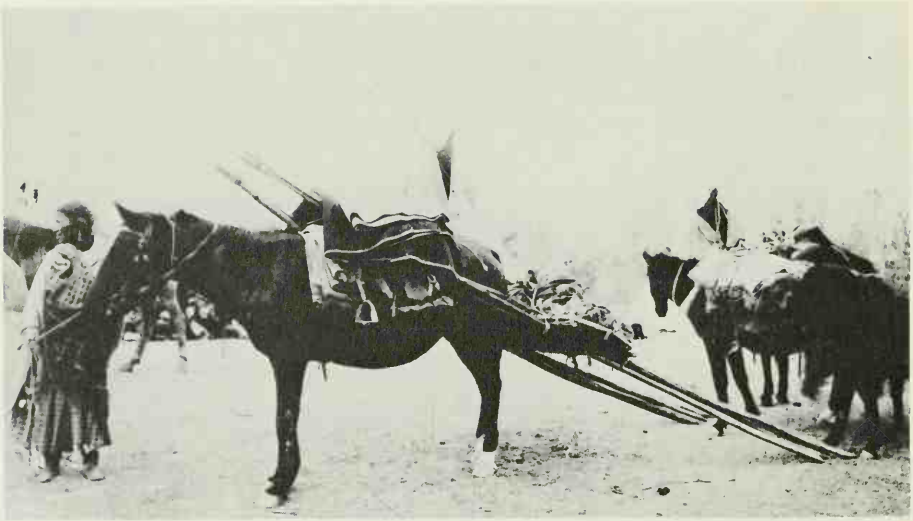
EVALUATION:

Expand your position statement into a full essay and submit it for publication in your tribal or school newspaper.

RESOURCES:

Hobson, Geary. *The Remembered Earth.* "Oklahoma: Prairie of Words," by Joy Harjo. Red Earth Press. Albuquerque: 1979. (Reprinted by permission.)

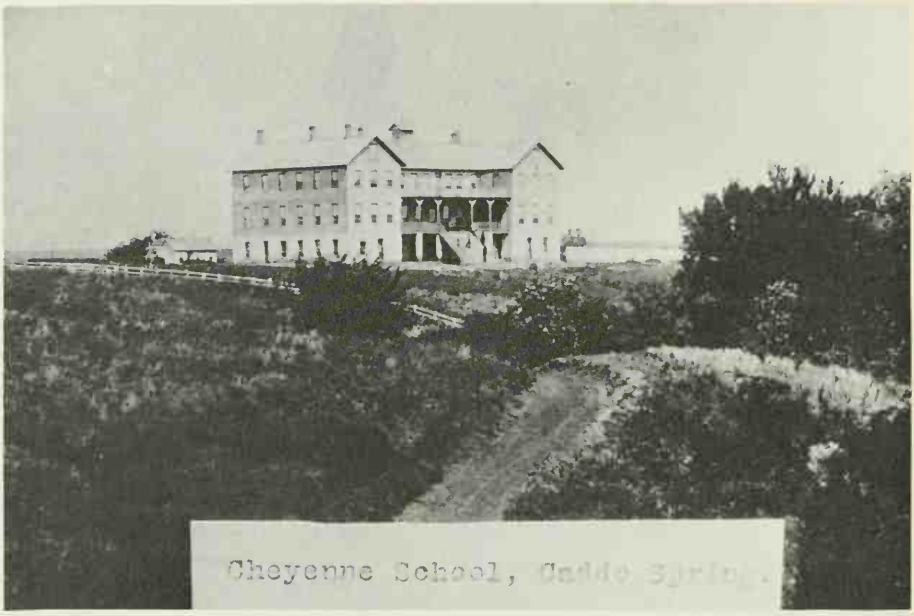
Caddos killing beef at Issue, pre-1900. Henry Inkanish, kneeling at left; Pete Williams, kneeling, back to camera; Jimmy Inkanish, dark vest, light hat, left of 2 kids; Alice Inkanish in surrey; Millie Inkanish at right with folded arms; Ponjo Guy at right front wheel; Mrs. Inkanish at right rear wheel; Annie Sturm, girl facing camera. Photo courtesy of Western History Collections, University of Oklahoma Library.



Horse Travois, Northern Cheyenne. Photo courtesy of Western History Collections, University of Oklahoma Library.

NOVEL

Comanche boy going to school on horseback. Photo courtesy of Western History Collections, University of Oklahoma Library.



Cheyenne School, Caddo Springs. Photo courtesy of Oklahoma Historical Society.

N. Scott Momaday won a Pulitzer prize for fiction in 1969 for *House Made of Dawn,* the novel from which "Francisco's Bear Hunt" is taken. Born in Oklahoma, Momaday then moved to New Mexico with his parents who were in the Indian Service. They lived among Navajos and Tanoans, near Jemez, the town described in *House Made of Dawn*. This novel communicates a complete way of life.

NOVEL: N. SCOTT MOMADAY

CONCEPT:

The novel can communicate a complete way of life.

PRESENTATION:

Excerpts from
HOUSE MADE OF DAWN
N. Scott Momaday
"Francisco's Bear Hunt"

". . . He was a young man, and he rode out on the buckskin colt to the north and west, leading the hunting horse, across the river and beyond the white cliffs and the plain, beyond the hills and the mesas, the canyons and the caves. And once, where the horses could not go because the face of the rock was almost vertical and unbroken and the ancient handholds were worn away to shadows in the centuries of wind and rain, he climbed among the walls and pinnacles of rock, adhering like a vine to the face of the rock, pressing with no force at all his whole mind and weight upon the sheer ascent, running the roots of his weight into invisible hollows and cracks, and he heard the whistle and moan of the wind among the crags, like ancient voices, and saw the horses far below in the sunlit gorge. And there were the caves. He came suddenly upon a narrow ledge and stood before the mouth of a cave. It was sealed with silver webs, and he brushed them away. He bent to enter and knelt down on the floor. It was dark and cool and close inside, and smelled of damp earth and dead and ancient fires, as if centuries ago the air had entered and stood still behind the web. The dead embers and ashes lay still in a mound upon the floor, and the floor was deep and packed with clay and glazed with the blood of animals. The chiseled dome was low and encrusted with smoke, and the one round wall was a perfect radius of rock and plaster. Here and there were earthen bowls, one very large, chipped and broken only at the mouth, deep and fired within. It was beautiful and thin-shelled and fragile-looking, but he struck the nails of his hand against it, and it rang like metal. There was a black metate by the door, the coarse, igneous grain of the shallow bowl forever bleached with meal, and in the ashes of the fire were several ears and cobs of corn, each no bigger than his thumb, charred and brittle, but whole and hard as wood. And there among the things of the dead he listened in the stillness all around and heard only the lowing of the wind . . . and then the plummet

and rush of a great swooping bird—out of the corner of his eye he saw the awful shadow which hurtled across the light—and the clatter of wings on the cliff, and the small, thin cry of a rodent. And in the same instant the huge wings heaved with calm, gathering up the dead weight, and rose away.

All afternoon he rode on toward the summit of the blue mountain, and at last he was high among the falls and the steep timbered slopes. The sun fell behind the land above him and the dusk grew up among the trees, and still he went on in the dying light, climbing up to the top of the land. And all afternoon he had seen the tracks of wild animals and heard the motion of the dead leaves and the breaking of branches on either side. Twice he had seen deer, motionless, watching, standing away in easy range, blended with light and shadow, fading away into the leaves and the land. He let them be, but remembered where they were and how they stood, reckoning well and instinctively their notion of fear and flight, their age and weight.

He had seen the tracks of wolves and mountain lions and the deep prints of a half-grown bear, and in the last light he drew up in a small clearing and made his camp. It was a good place, and he was lucky to have come upon it while he still could see. A dead tree had fallen upon a bed of rock; it was clean of the damp earth and the leaves, and the wood made an almost smokeless fire. The timber all around was thick, and it held the light and the sound of the fire within the clearing. He tethered the horses there in the open, as close to the fire as he could, and opened the blanket roll and ate. He slept sitting against the saddle, and kept the fire going and the rifle cocked across his waist.

He awoke startled to the stiffening of the horses. They stood quivering and taut with their heads high and turned around upon the dark and nearest wall of trees. He could see the whites of their eyes and the ears laid back upon the bristling manes and the almost imperceptible shiver and bunch of their haunches to the spine. And at the same time he saw the dark shape sauntering among the trees, and then the others, sitting all around, motionless, the short pointed ears and the soft shining eyes, almost kindly and discreet, the gaze of the gray heads bidding only welcome and wild good will. And he was young and it was the first time he had come among them and he brought the rifle up and made no sound. He swung the sights slowly around from one to another of the still, shadowy shapes, but they made no sign except to cock their heads a notch, sitting still and away in the darkness like a litter of pups, full of shyness and wonder and delight. He was hard on the track of the bear; it was somewhere close by in the night, and it knew of him, had been ahead of him for hours in the afternoon and evening, holding the same methodical pace, unhurried, certain of where it was and where he was and of every step of the way between, keeping always and barely out of sight, almost out of hearing. And it was there now, off in the blackness, standing still and invisible, waiting. And he did not want to break the the stillness of the night, for it was holy and profound; it was rest and

restoration, the hunter's offering of death and the sad watch of the hunted, waiting somewhere away in the cold darkness and breathing easily of its life, brooding around at last to forgiveness and consent; the silence was essential to them both, and it lay out like a bond between them, ancient and inviolable. He could neither take nor give any advantage of cowardice where no cowardice was, and he laid the rifle down. He spoke low to the horses and soothed them. He drew fresh wood upon the fire and the gray shapes crept away to the edge of the light, and in the morning they were gone. . . .

. . . . . .

And when at last he looked up, the timber stood around a pool of light, and the bear was standing still and small at the far side of the brake, careless, unheeding. He brought the rifle up, and the bear raised and turned its head and made no sign of fear. It was small and black in the deep shade and dappled with light, its body turned three-quarters away and standing perfectly still, and the flat head and the small black eyes that were fixed upon him hung around upon the shoulder and under the hump of the spine. The bear was young and heavy with tallow, and the underside of the body and the backs of its short, thick legs were tufted with winter hair, longer and lighter than the rest, as dull as dust. His hand tightened on the stock and the rifle bucked and the sharp report rang upon the walls and carried out upon the slopes, and he heard the sudden scattering of birds overhead and saw the darting shadows all around. The bullet slammed into the flesh and jarred the whole black body once, but the head remained motionless and the eyes level upon him. Then, and for one instant only, there was a sad and meaningless haste. The bear turned away and lumbered, though not with fear, not with any hurt, but haste, slightly reflexive, a single step, or two, or three and it was overcome. It shuddered and looked around again and fell.

The hunt was over, and only then could he hurry; it was over and well done. The wound was small and clean, behind the foreleg and low on the body, where the fur and flesh were thin, and there was no blood at the mouth. He took out his pouch of pollen and made yellow streaks above the bear's eyes. It was almost noon, and he hurried. He disemboweled the bear and laid the flesh open with splints so that the blood should not run into the fur and stain the hide. He ate quickly of the bear's liver, taking it with him, thinking what he must do, remembering now his descent upon the rock and the whole lay of the land, all the angles of his vision from the ridge. He went quickly, a quarter of a mile or more down the ravine, until he came to a place where the horses could keep their footing on the near side of the ridge. The blood of the bear was on him, and the bear's liver was warm and wet in his hand. He came upon the ridge and the colt grew wild in its eyes and blew, pulling away, and its hoofs clattered on the rock and the skin crawled at the roots of its mane. He approached it slowly, talking to it, and took hold of the reins. The hunting horse watched, full of age and indifference, switching its tail. There was no time to lose. He held hard to the reins, turning down the bit in the colt's mouth, and his voice rose a little and was edged. Slowly he brought the bear's flesh up to the flaring nostrils of the colt and smeared the muzzle with it.

And he rode the colt back down the mountains, leading the hunting horse with the bear on its back, and, like the old hunting horse and the young black bear, he and the colt had come of age and were hunters, too. He made camp that night far down in the peneplain and saw the stars and heard the coyotes away by the river. And in the early morning he rode into the town. He was a man then, and smeared with the blood of a bear. He shouted, and the men came out to meet him. They came with rifles, and he gave them strips of the bear's flesh, which they wrapped around the barrels of their guns. And soon the women came with switches, and they spoke to the bear and laid the switches to its hide. The men and women were jubilant and all around, and he rode stone-faced in their midst, looking straight ahead."

APPLICATION:

Activities:

A. Analyze "Francisco's Bear Hunt" by applying the communication model to the novel: sender, message, channel, receiver, feedback.

B. Read N. Scott Momaday's *House Made of Dawn.*

1. On a separate sheet of paper answer the following questions. List the major characters of the story. Describe each of them briefly.
   a. Is the setting of the story realistic? Where does the action take place?
   b. Did you find any customs or tribal rituals that resemble those of your own tribe?
   c. Is the story of any significance to the Indian student of today? In what way?
2. Choose two of the following subjects which apply to the story and write a fifty-word paragraph on each subject.
   a. Living conditions of the Indians at the time of the story.
   b. Type of leadership among the Indians in the story.
   c. Outside conditions and their effects on the Indians in the story.
3. Write a one sentence summary of the book.

Personalization:

Close your eyes and try to remember the most vivid scene from the novel. Describe that scene in your own words.

EVALUATION:

How did Momaday use the novel as a channel for communicating his message? List his techniques on a separate piece of paper.

RESOURCE:

Momaday, N. Scott. *House Made of Dawn.* "Francisco's Bear Hunt." New York: Harper & Row Publishers, 1968. (Reprinted by permission.)

POETRY

Cheyenne Chief Whirlwind with two women. Photo courtesy of Western History Collections, University of Oklahoma Library.

Jan Fryrear

"I didn't really write for myself until I was out of high school and discovered that poetry didn't have to rhyme. The sun-fun, June-moon stuff didn't mean anything to me so I didn't write much of it (only as much as I had to "to get by" in my English classes). I began writing prose in college because poetry was too scary—then I found out (as "Diagnosis—Poetry" suggests) that I *was* writing poerty. Now poetry just kind of comes out when I'm happy, sad, impressed by things or too emotional to say things out loud. Your poetry can be feelings that you don't have to punctuate or interrupt with paragraphs and periods; it's free. What I'd most like for my poetry to do is to affect the readers so they can say, "I've felt that way too." If it does that and readers feel that "sharing," then I feel like a successful poet. If you feel, that (after reading my stuff) you can do better, that would be the highest compliment I could get. What an honor—to inspire others to share! And if you write a poem, let me know."

POETRY: JAN FRYREAR

CONCEPT:

Poetry has holes.

PRESENTATION:

DIAGNOSIS—POETRY

"I think it's poetry"
she said—making it
sound like a diagnosis of terminal
illness

What? No.
I am not a poet. But looking
at poetry and also at
prose maybe my work is poetry—
It seems as though the poetry
of it all is only in the writing—
not the reading.

It has holes, you know—
poetry, that is.
Prose, on the other hand, is solid
and fills the page efficiently

(and could that be the only difference?)

LOOK FOR ME—I'M HIDING

Look for me—I'm hiding.
Please look for Me;
Not the 9 to 5
Brown bag lunch
Commuter me; but
The real Me. I'm hiding
from you, from the rest of them—
They might laugh if they found
Me and be confused because
I'm not like them.
They think they know Me; You know
you don't. But they
aren't searchers—are you?
Try and find me
It won't be hard—not if
You look with more than
your eyes.

All they have are eyes . . . Automatic
eyes that see only the outside.
Look for Me You may
Find me if you can open yourself to look.
I'm hiding; but like the child
Who covers his head and thinks he is
invisible—I'm not hard to find
Look for me.

THE STRANGER

We grew apart, two
conscientious objectors in a
Marriage war which lasted too
long and never was resolved.
And when the war was over and the
forces retired to separate camps to
lick their wounds and tell
old war stories

We went different ways too
each looking for something better and
knowing how life shouldn't be
and desperate for love that didn't cost
too much or ask for more
than we had to give.

And eventually I met
a veteran who, like myself, had
grown up in a war zone.
But instead of talking about our
wounds and the action we had seen
we talked of optimism and growth through
finding ourselves among the rubble.

And I liked him
He was familiar and soon
I saw beyond the scars and pain in
his eyes and recognized him.
We were related then—having
shared things we couldn't talk about
anymore and really didn't need to
'cause in his eyes I saw the
same pain I had felt too long.

We comfort each other now with
arms that do not hold too tightly and
see each other with eyes that

cry for joy at having found
someone else who knows.
We're veterans, comrades, old soldiers;
He is my brother.

And I love him.

APPLICATION:

Activities:

A. Choose one of Jan E. Fryrear's poems to analyze by using the communication model: source, message, channel, receiver, feedback.
B. Further explain Fryrear's channel for communicating her message. How does she achieve the desired result? What is the desired result?
C. List the new words for you.
D. Explain the title.

Personalization:

Concentrate on the feeling you have after reading the poem. Respond creatively with a poem of your own. Send your poem to Jan Fryrear.

EVALUATION:

Exchange your poem with that of another student. Analyze by using the communication model.

RESOURCE:

Fryrear, Jan, Graduate Assistant in Speech Communication, Arizona State University, Tempe, Arizona. ©1980. (Poems reprinted by permission.)

Kiowa-Comanche meeting of chiefs. Standing: Joshua Given (Kiowa); Agent White; T. F. Woodard (interpreter). Seated: Lone Wolf (Kiowa); Sun-Boy (Kiowa); Tab-enau-a-ca (Comanche); and White Wolf (Comanche). Photo courtesy of Western History Collections, University of Oklahoma Library.

Robert Hardy

Robert Hardy is of Choctaw/Scottish ancestry and was reared primarily in southeastern Oklahoma near Hugo. He received his Bachelor's degree in mathematics and English from Southeastern State College in Durant. He recently received his Master's degree from the University of Oklahoma in Norman. Mr. Hardy is currently employed at Riverside Indian School, where he has been a teacher since March, 1973. Mr. Hardy has published one complete volume of poetry, Memory Music, 1972; and has had various stories and poems published in national quarterlies. He is currently writing and illustrating another volume of poetry and stories for future publication. All of the poems included in this book are from Memory Music.

In order to understand my concept of poetry, you must look at what I believe a poet is: the poet is interpreter, historian, philosopher and scientist. It works like this: As a historian a poet records what he perceives, either through past events or present ones; as a philosopher he gives those events meaning; he is a scientist when he experiments with words, sounds, ideas, and feelings; and in all of these situations, his final product, a poem, is his interpretation of what has transpired in himself throughout this process. Hence, a poem is a communiqué to an audience from the poet. In one sense or another, whether it be through the rhythms of sound, logic, of reason, or a depth of feeling, the poet is attempting to share a message with his readers.

Perhaps because of my Indian ancestry, I am profoundly concerned with human values and the constant struggle of individual man to find his own identity and destiny. For that reason, I try to relate some event from history with an idea, feelings, or event of my own era. Sometimes I speak objectively, but more often subjectively, using myself as the chief device for experimentation.

Whatever my method, purpose, idea, or instrument of experimentation, my ultimate aim is to share these with my audience. Like all poets, I sometimes wish the audience could speak back...

POETRY: ROBERT HARDY

CONCEPT:

The poet is interpreter, historian, philosopher and scientist.

PRESENTATION:

LOST TO THE WAYSIDE

When you first fell,
I picked you up:
I wanted you to make it;
I wanted both of us to get there.
And when you fell the second time,
I knew the going would be rough:
You would have to lean on me,
And I lean on you.
So...together we struggled on,
Stumbling, falling, rising,
And each time we were slower getting up . . .
Until, finally, one of us couldn't help the other:
I know that it was hard for you to do,
But you finally left me lying here
And pushed on alone
Somehow you had become stronger
While I, I became weaker
And how I am hoping, praying
That you will get there:

If one of us must fail,
Then one of us MUST make it.

SHADOW–ART

The shadows
Drop lazily across
My path,
Making a myriad
Of sharp-cornered patches
And splotches on the ground:
Dark cubism
On multi-coloured canvas.
My feet dip
Unconcernedly
Into each shadow's depths—
Here into a square's corner,
There into a circle's edge—
While, pragmatically,

I permit my soul
An aesthetic smile:

Seldom in a lifespan
Can shadows render
Such ecstacy...

GAUTAMA BUDDHA: ROSES

Yes,
This is a lovely rose very
Red and very lovely. A yellow
Spot! Where? let me see it. O!
But it makes it even lovelier—
See it's still very red and
Very, very, lovely. Yes, it adds
To the beauty of it. What? Well,
. . . perhaps because it was
Yellow before it was
Red.

TRIOLET #4: A DAY TO GO

There is just a day to be
Before I say goodby.
Dear lover, don't you know
There is just a day to go?
Whoever said that time was slow
Certainly told a lie:
There is just a day to go
Before I say goodby.

APPLICATION:

Activities:

A. Choose one of Robert Hardy's poems to analyze by using the communication model: source, message, channel, receiver, feedback.
B. On a separate sheet of paper, explain Hardy's channel for communicating his message. How does he achieve the desired effect?
C. List the new words for you, in the poem.
D. Explain the title.
E. In this poem was the poet interpreter, historian, philosopher or scientist?

Personalization:

Write a poem using the same channel Mr. Hardy used.

EVALUATION:

In your poem were you, the poet, interpreter, historian, philosopher or a scientist? Explain in a paragraph on a separate sheet of paper.

RESOURCE:

Hardy, Robert. *Memory Music*, Steven Printing and Bindery Co., Oklahoma City: 1972. (Poems reprinted by permission of poet.)

Joy Harjo

Joy Harjo defies the old idea that poetry must be about flowers, love and death.

"3 AM in the Albuquerque Airport" is a good example of how she uses any and all experiences in her life to trigger poetic responses. She, perhaps unknowingly, fulfills a challenge posed to people by John Cage, a twentieth century musician, who claimed that the best response to a creative work is another act of creation. Airports, Oklahoma summers and Indian lives serve as stimuli for Joy Harjo's poetry.

POETRY: JOY HARJO

CONCEPT:

Poetry is responding creatively to everyday experience.

PRESENTATION:

3 AM

3 AM
in the albuquerque airport
trying to find a flight
to old oraibi, third mesa
TWA
  is the only desk open
bright lights outline new york,
                chicago
and the attendant doesn't know
that third mesa
is a part of the center
of the world
and who are we
just two indians
at three in the morning
trying to find a way back

and then i remembered
that time simon
took a yellow cab
out to acoma from albuquerque
a twenty five dollar ride
to the center of himself

3 AM is not too late
to find the way back.

WHITE BEAR

She begins to board the flight
  To Albuquerque. Late night.
But stops in the corrugated tunnel,
  a space between leaving and staying,
where the night sky catches

her whole life

she has felt like a woman
  balancing on a wooden nickle heart
approaching herself from here to
  there, Tulsa or New York,
with knives or corn meal.

The last flight someone talked
  about how coming from Seattle
the pilot flew a circle
  over Mt. St. Helens; she sat
quiet. (But had seen the eruption
  as the earth beginning
to come apart, as in birth
  out of violence.)

She watches the yellow lights
  of towns below the airplane flicker,
fade and fall backwards. Somewhere,
  she dreamed, there is the white bear
moving down from the north, motioning her paws
  like a long arctic night, that king
of circle and the whole world balanced in
  between carved of ebony and ice

        oh so hard

the clear black nights
  like her daughter's eyes, and the white
bear moon, cupped like an ivory rocking
  cradle, tipping back it could go
either way
        all darkness
            is open to all light.

THE LAST SONG

how can you stand it
he said
the hot oklahoma summers
where you were born
this humid thick air
is choking me
and i want to go back
to new mexico

it is the only way
i know how to breathe
an ancient chant
that my mother knew
came out of a history
woven from wet tall grass
in her womb
and i know no other way
than to surround my voice
with the summer songs of crickets
in this moist south night air

oklahoma will be the last song
i'll ever sing

SOMEONE TALKING

Language is movement.
They watch the glittering moon
from the front porch in Oxford, Iowa.
Which reservation
in this river of star motion?
The man of words sits next to
Nonnie Daylight,
listening this time.
Tequila, a little wine, and she

remembers some Old Crow, yellow
in a fifth on the drainboard. She
thinks of Hobson in Oklahoma. And
how he ducked behind the truck with
her the summer powwow for a drink.
Where is the word for a warm night
and how it continues to here, a
thousand miles from that time?

Milky Way.
And there are other words
in other languages. Always
in movement. He touches
her back where her hair
reaches to the middle. There
is that gesture and the
crickets voice beginning.
All in the same circle of space.
Maybe the man of words speaks
like the cricket.
Nonnie Daylight
hears him that way.
It is along the Turner Turnpike
between Tulsa and Oklahoma City, she
tells him
where they have all those signs,
Kickapoo, Creek,
Sac and Fox
Dating the beginning and end
of the United States recognition
of tribal histories.
And hell,
where is Hobson now
when she needs and tastes
the Old Crow.
Yellow fire all the way into
her belly.
The way they meant it.

They have maps
named after Africa and the blue oceans.
Sky circles the other way
but she doesn't feel dizzy.
Stars in the dark are clear
not blurred, and the earth's movement
is a shirring current in the grass.
The man of words outlines wet islands
with his lips
on Nonnie Daylight's neck.
She got stopped outside
of Anadarko once.
Red lights.
You must be Indian, said
the Oklahoma Highway Patrol.
Of course they knew the history
before switching on the lights.
And when they rolled open the truck
in the moist night,
Was only going home,
She said.
What voice
in the warm grass of her belly,
What planet?

NONI DAYLIGHT REMEMBERS THE FUTURE

"We are closer than
blood", Noni Daylight
tells her. "It isn't
Oklahoma or the tribal
blood but something that
we speak."

(The otherself knows
and whispers
to herself.)

The air could choke, could
kill, the way it tempts
Noni to violence, this
morning. But she needs
the feel of danger,
for life.

(It helps her remember.)

Noni Daylight knows
there is meaning in all
of it,
but it isn't easy.

She smokes cigarettes
watches the grey dawn
from a room in Albuquerque.
She dreams her otherself
next to her.

She feels the sky
tethered to the changing
earth, and her skin
responds, like a woman
to her lover.
It could be days, it could
be years. White Sands
or Tucson.

She asks,
"Should I dream you afraid
so that you are forced to save
yourself?

Or should you ride colored horses
into the cutting edge of the sky
to know

that we're alive
we are alive."

APPLICATION:

Activities:

A. Choose one of the above poems to analyze by using the communication model: source, message, channel, receiver, feedback.
B. On your paper explain the poet's channel for communicating the message. What is the desired result? How is the result achieved?
C. List the new words for you.
D. Explain how the title related to the poem.

Personalization:

Concentrate on the feeling your experience after reading the poem. What is the feeling and how did Harjo create that feeling in you?

EVALUATION:

Respond creatively to an everyday experience by writing a poem.

RESOURCES:

Hobson, Geary. *The Remembered Earth.* Red Earth Press. New Mexico: 1979. (Poems reprinted by permission of the poet.)

Harjo, Joy, poems "White Bear," and "Noni Daylight Remembering the Future," (Reprinted by permission of the poet.)

Poetry is like painting word pictures—it uses words to express things in many ways through our five senses: touching, hearing, tasting, seeing, and smelling. With our everyday experiences, we can write about one thing in many different ways. It is how we see or feel that motivates us to paint a word picture. Poetry can extend and enrich our experiences; it captures the real nature of a thing, thought or feeling.

Lenora Hart

We can use words to make description livelier by using personification, by giving human qualities to things. We can write about animals, insects, and plants, or anything as if they were people.

Example: This morning I watched the sun rise lazily and yawning as it came over the horizon

Poetry makes us feel and see more. It clarifies and deepens how we feel and see things in our everyday lives. It helps us to develop new insights by using our senses to appreciate the wonderful things that delight us. Poetry cannot be explained in its true meaning, but rather as an expression of how we sense our world, and how we can use words to paint the picture as we see it.

Here are some poems I have written to express things that I have experienced and felt. Words are like paints in many colors to use and produce a lovely painting that others may enjoy and delight in. We blend words as well as an artist with paints and produce something beautiful that can be seen with our vision in mind and not just by sight. They are as lasting in our souls and memory as the pictures that hang on our walls.

POETRY: LENORA HART

CONCEPT:

Poetry is painting word pictures.

PRESENTATION:

THE SEASONS

The sleeper slept through the long winter
Underneath the blanket of white snow,
Unaware of the winter wonderland,
With its ice covered branches of trees.

The shining glint of icicles in the sun
Gave off the brilliant prism of colors,
The blades of grass held the delicate snowflakes,
Their beautiful shapes visible against the background.

Then came spring with its warm hands
Touching the snow and icicles to thaw them
Their moisture ran in rivulets on the earth.
Mornings came with their beads of sparkling dew.

The warming earth stirred the sleeper,
Cuddling it gently to awaken it,
For its time came of renewed beginning,
To sprout into a beautiful plant.

Summer brought the sun's warm rays
And cool summer showers for its growth.
The gentle breeze blowing it to and fro
As if lulling it with a swett lullaby.

The beauty of its full bloom lasted
Through the weeks of a beautiful summer.
Then autumn drifted in silently
Turning the leaves into lovely hues.

The brilliant colors of reds and golds
Carpeted the warm brown earth;
For the sleeper once more will sleep
Underneath the silent images and white snow.

TWO BOYS

Two boys in hand
Is a world full
of joy so grand.
Never a moment dull
You spent with this band!

One is fourteen, the other nine,
Put the two together,
You'll have no time to whine
For want of something or other.

They'll help to fill your time
Throughout the daylight hours.
With antics, surprises and grime,
You're thankful their love never sours.

They make you glad or mad,
When they are doing their best
To meet life's demands on a lad.
They don't mean to be a pest.

They are just what you need
To fill your days and years.
For they will unknowingly feed
Your soul with love and not tears.

You'll find life so gay
With two boys so handy.
Life gives and life takes away
Be thankful, boys are dandy.

TWO GIRLS

My two girls are like dolls so fine,
With delicate features and eyes so bright.
Silken hair just the color of mine.
Lips so pink with smiles to delight.

Dainty little fingers that are busy
Touching things with loving care.
At times they leave things so messy,
Tiny spots like the prints of a hare.

Two pairs of feet that run
Here and there all day long.
Hopping and skipping for fun,
Like in rhythm to a song.

Two voices that fill the air
With squeals, laughter and chatter.
The happy sounds from the pair
are things you'd rather they scatter.

For moments like these are to cherish
Forever and ever, lest they be lost.
Happy moments amid life's hardships perish,
So I keep the pair happy at any cost.

Now as the years roll by
My dolls have grown up
To be fine young ladies shy,
No more play with a toy or pup.

But to primp and fix a curl
For a boy that makes her heart beat fast!
What's more exciting for a Girl?
Why to have me meet the boy at last!

APPLICATION:

Activities:

A. Choose one of the above poems to analyze by using the communication model: source, message, channel, receiver, feedback.

   1. On your paper explain the poet's channel for communicating the message. What is the desired result? How is the result achieved?
   2. List the new words for you.
   3. Explain how the title relates to the poem.

Personalization:

Concentrate on the feeling you experience after reading the poem. What is the feeling and how did Hart cause that feeling in the reader?

EVALUATION:

Write a poem that paints a word picture.

RESOURCE:

Hart, Lenora. (Poems reprinted by permission of the poet.) ©1980.

"Poems are stories shortened. Poems are images carried over from personal experience into collective metaphor," Cheyenne Indian and nationally recognized poet Lance Henson said. Henson is a fourth year State Arts Council of Oklahoma artist-in-residence, teaching poetry appreciation and creative writing in Oklahoma schools.

Lance Henson

"The poetic metaphor is a line in the handprint of the world community. We are the sum total of our images—we are the windows through which our lives speak," he added.

Henson was born in Washington, D. C. and reared near Calumet, Oklahoma where he graduated from high school in 1963. Following military service in the Marine Corps, Henson studied and received a bachelor's degree in English with a concentration in American film from Chickasha's Oklahoma College of Liberal Arts.

He continued his studies at the University of Tulsa where he earned a master's degree in creative writing.

Author of four book collections of poetry, *Keeper of Arrows, Naming the Dark, Mistah* and *The Badger Tracks*, Henson's nationally recognized poetry has appeared in publications from Boston to California. This past year a dozen of Henson's books were sent by a Russian poet into the Soviet Union.

Henson is listed in Who's Who in the Southwest, the International Who's Who in Poetry published in Cambridge, England and with Poets and Writers, Incorporated in New York.

"By offering a positive experience in poetry, I hope the student will be made aware of his or her obligation to learn; for family, community, country, and most important, for self. Poetry can be a cognitive way of seeing the world with a new sense of clarity," Henson said.

POETRY: LANCE HENSON

CONCEPT:

Culture inspires poetry.

PRESENTATION:

CHEYENNE WINTER

albino buffalo
stands in white void

there is no applause
for the hawk
flying into the sun

winter
winter

the mole
sleeps

EXTINCTION

along the bleak
sun
brow

day goes out alone

we lift our eyes to
the same
nothingness

in my hands i hold

the last
aching
sparrow

who
remembers
me

IMPRESSIONS OF THE PEYOTE RITUAL

oh heavenly father
bless us your children
as we sit around the
bone white moon

hear us now as we
turn to your face
look behind our words
as we pray

give us what is pure
bring us from the
half sound

heal us from our wounds

father

i call you from within the gourd sound
i call you from my smoke
i call my whole self which lives in you

you answer from everywhere

holy spirit of no place
forever soul

pity me
give me
light

prairie wind
let your midnight
song find me among
blessed ones

bone flute
sound of endless
humanity
show me how i may
better know my
mother earth

sound of my father
    i
    pray
bring peace to all
        cheyenne

great spirit
now we are one
long have we suffered
without your wisdom

our water
corn
we share with you

rope of leather

river

brother sun

dusted eagle wing
sweet prairie medicine
comfort me your lonely son

i listen to the river of
ghosts and weep for my
brothers who call through
the wind

maheo

it is good to see you
sitting among them

our smoke has gone four ways
it calls for us

my brothers smile with tears
we may never meet again

eagle of fire whose
wings are scented cedar

moon of forever who
guards the sacred seed

keep us strong
to meet the
coming days

FLOCK

across the road
ice huddles against the trees

there is only a whisper of
leaves among the cottonwoods
and over the joyless valley

snow moves
like an ancient herd

CHEYENNE BLESSING SONG

Spirit of Sage and Cedar
here is my small
heart
among the coals

APPLICATION:

Activities;

A. Choose one of the above poems to analyze by using the communication model: source, message, channel, receiver, feedback
B. On your paper, further explain the poet's channel for communicating the message. What is the desired result? How is the result achieved?
C. List the new words for you.
D. Explain how the title relates to the poem.

Personalization:

Concentrate on the feeling you experience after reading the poem. What is the feeling and how did Henson cause that feeling in you, the reader?

EVALUATION:

Write a poem using your tribal symbols and philosophy to communicate your message to the reader.

RESOURCE:

Henson, Lance. *Keeper of Arrows: Poems for the Cheyenne.* Renaissance Press. Chickasha, Oklahoma: 1979. (Reprinted by permission.)

Ernest J. Old Shield, a Seneca/Sioux was born in Buffalo, New York. He graduated from Salamanca High School in Salamanca, New York. He attended Cameron Jr. College in Lawton, Oklahoma and graduated with a Bachelor of Science and Master's degree from the University of Oklahoma. Currently he is an education specialist with the BIA Anadarko Area Office. He is widely known and greatly respected for his contributions to Indian education in Oklahoma.

Ernest "believes a person should live with a basic belief in the creator and with a sense of optimism." He feels that "there are things to be written by young people, and while the darkness must be seen, effort can bring in light."

Ernest Old Shield

POETRY: ERNEST J. OLD SHIELD

CONCEPT:

Writing about everyday situations can bring understanding.

PRESENTATION:

THE SAME

Tractor in the field
stirring up the dust,
Working for the biggest yield
and not a total bust.

Isn't this just like us
toiling through our dust,
We fume, fight, and fuss
and hope that we don't bust.

SNOW

Falling snow
everywhere
Some people worry
Some don't care
But still
the snow
Keeps coming down.
So while you worry
or don't care
The snow keeps
falling
on the ground.

TOO BAD

Did we meet along the way
And didn't say "hello"
What a pity
what a shame
We might have
been friends,
Now—we'll never
know.

MY FREEDOM IS ME

A river has its banks
the earth the sky
A mountain has its valleys
why not I

But is the river saddened
as it moves along its way,
I doubt it even notices
for it moves on every day.

Does the earth feel harnessed
as it travels in its space.
I doubt it even notices
for each must have its place.

Does the montain feel its boundaries
as it towers to the sky.
I doubt it even notices,
or even wonders why.

So if I lack my freedom
with all that I can see,
Life, health, family, and friends
then my boundaries must be me.

THANK YOU

When the softness of the evening
curls its way to night
I stop and think of all I've done
and wonder if it's right.
And then you come and hold my hand
and then I know it's right.

Thank you for your comfort
and all the things you do,
I thank you above all else
for you just being you.
So if your days are ever sad
I'll try to cheer you too.

APPLICATION:

Activities:

A. Choose one of the above poems to analyze by using the communication model: source, message, channel, receiver, feedback.
B. On your paper explain the poet's channel for communicating the message. What is the desired result? How is the result achieved?

C. List the new words for you.
D. Explain how the title relates to the poem.

Personalization:

Concentrate on the feeling you experience after reading the poem. What is the feeling and how did Old Shield create that feeling in the reader?

EVALUATION:

Write a poem about an everyday situation.

RESOURCE:

Old Shield, Ernest. Poems reprinted by permission of the poet. ©1980.

It is impossible to miss the atmosphere created by the work of a genuine poet. This is because of the way the poet has worked his image and voice. It is this perception of the senses which makes the poem move in the mind of the reader. This is the level at which every poet wishes to live his excitement and emotion. And he works very hard doing it. There are no shortcut remedies for making really good poems, only hard work and a desire to make one's mind receptive to the rhythmic language, ideas and life around him. These living elements are constantly with him and evoke patterns and sounds and shapes; thus the poem would have rhyme, length of line, stanza. The poet may be born an artist but he is forever remaking himself. The poet of necessity delves down into the inner recesses of his mind dredging up rhythms from memory, the cradle crib. It is the language of a remembered time, perhaps the murmurings of the amniotic fluid in the womb.

Gus Palmer

I grew up in the plains of southwestern Oklahoma. It is here that I heard the first songs and stories and began to formulate some ideas of myself, my human nature. Not a bad student, I attended the local public school. I spent a lot of time hunting wiht my dog in the creeks and woods around my house. The greater part of my leisure time was taken alone in these parts. I spent a good deal of time with my grandparents who raised me. We took in the pow-wows where I danced very often. I contracted tuberculosis very young and had to spend some time in a sanitarium where I remember a great deal of white linen and icy cold evenings with echoing halls. I stayed out two years after the hospital convalescing at home. That is when I decided to attend an Indian boarding school. I was then seventeen years old.

I think it was during this time of illness and isolation that I first began to think seriously about my life, what I wanted in my life, and how I wanted to do it. The long stay at the sanitarium was nothing, nor were the bright and noisy sessions at the boarding school. What really mattered were the intervening years that I spent alone after I left the hospital and stayed around my home. Now these were the difficult times and I somehow managed to get a good hold of myself

and say many many times to myself: 'Now here is the place and time where I have got to get off my bed and look around the edges of my consciousness and see what breathes and what breathes not. Here is a good place for me to start and to live.' Now thinking like this and feeling this way has got to make an impact on one's life, especially when one is a mere seventeen. I had looked and heard and now it was time for me to move out. It is kind of like what that French writer Henri de Montherland said, 'If your life ever begins to bore you, risk it.' This is more or less what I felt, although not so intense as this, until later, at which time I decided to be a poet."

POETRY: GUS PALMER

CONCEPT:

It is the perception of the senses which makes the poem "move" in the mind of the reader.

PRESENTATION:

THE MALLEABILITY OF A SHADOW

Whenever a dark December
saturated my door I would
enter my old house and at intervals
watch the sun cross my room.

I would lie in the crossbars of
the unilateral light and hope not
to cringe in the unlimited sun and
feel the pressure of the broken roots
of elm beneath me. I would know certainly
that I was of ancient stock and in the glow
of myself would wrap the light of that
imaginary source around me.

I would believe to my satisfaction in that
self-made blanket covering me, for the processes
would move around me and transform me into
delight: I have a great liking for the stilled
haze that surrounds me.

CRONOS DEVOURING HIS CHILD

There were different
camps at one time. These were
slowly eaten away.
Within his mouth there were owls
which quivered slowly and were slowly
eaten away, little advantage for a warrior
who forgets how to dream.

Having grown bigger, a hound now
pursues him, closing in the spaces
between himself and the feathery eyes
that are watching him from a distant star

The moon shines just so. In the ridges
above his house it is an evening to be
remembered forever in his dream.

WHALE PEOPLE

The stern
eases itself
near the place
where the whale
deposited its
egg. Looking south
I see where it was lifted from
the sea onto the
sand, dependent
on the sea to
save itself and
a generation of
children:

Yet, it raises
itself, not in any
danger, onto the
premises of a tribal
village to be taken
bit by bit
with cedar and
sage
in the old way
and to be sung to
by old women of
the tribe.

I am not incensed.
Rather, I watch it
toil out daily
wallowing in sand
hoping to find the
right leather bag
in which to deposit

its flesh and to
lie awake nights,
hear it summoned
by shaman and barnacle.
To hear it called
out of itself
through its blood.

I can hear
nothing but the
groan of its bones
on the sea floor.

NAKED HUMAN FORM

This city lies beside
a black sea that glows. I
have watched that city in
My excited youth. This
City that I watch is
The city of my youth.
I am content to see
My face here and there in
The sea's reflective blue:
Light places that glow.

What ordinarily
Was pale is now bright blue.
These cedar shavings here
Spread evenly in light.
Prepare the delicious
Fillet of salmon. Smoke
And salt it lightly, then
Smoke it again, testing
The orange-pink edge
With pleasure. I spread my
White shell blanket just here
By the fire, with pleasure.
What ordinarily
Was pale is now bright blue.

This city lies beside
A black sea that glows. I
Have watched that city in
My excited youth. This
City that I watch is
The city of my youth.
What ordinarily
Was pale is now bright blue.
I spread the blanket wide
And the white shell buttons
Rattle. They rattle up—
on a dull stone table.
There is a man sitting
On the dull stone table.
He is a blind naked
Man, you say? Yes, he is
Naked but he is not
Blind. Far from it. This
Man, though naked, is not t
Alone sitting in place
Upon the stone table.
He sits in the pleasure
Of the sun's light. He is
Not alone, though naked?

I have watched this city
Though naked in the blue
Light. And the sun's rays did
Warm me.

PEOPLE OF THE MID-SUMMER SUN 1873

So the distance north
was supposed to be
at close quarters
to the places
he named well.
Before his people could
remember what to call
him, he felt the cold
of the mountain
with the tops of
his fingers, the
wisps of couds
that strained
by. And in a day
he sat up in bed.
He could feel
cold of the
mountain unlike
most men.
Before he could
remember, before his
people could call out,
he put his hand out
and summoned the
chief Tipi Mountain
to his lodge.

APPLICATION:

Activities:

A. Choose one of Gus Palmer's poems to analyze by using the communication model: source, message, channel, receiver, feedback.
B. Further explain Palmer's channel for communicating his message. How does he achieve the desired effect?
C. List the new words for you.
D. Explain the title.
E. Which senses did the poet stimulate in this poem?

Personalization:

Write a poem using Gus Palmer's style. Try to heighten the reader's sensory awareness.

EVALUATION:

Exchange your poem with the poem of another student. Evaluate each other's poems as communication.

RESOURCE:

Palmer, Gus. (Poems reprinted by permission of the poet.)©1980.

Carter Revard

Carter Revard was born in Pawhuska, Oklahoma in 1931. His stepfather was Addison Jump, Osage. In 1952, after he had been given a Rhodes Scholarship, his Osage grandmother, Josephine Jump honored him by arranging the naming ceremony, and the name Nompehwahthe was given him. Carter still has the signed book from this ceremony, with many people's signatures and best wishes for his studies. He went to school at Buck Creek Elementary School (District 66), near the 80 acres that his mother and stepfather bought by Dave Ware's Corner. After eighth grade, he went to Bartlesville College High School and the University of Tulsa. After two years at Oxford, where he studied English Literature, he took the Ph.D. at Yale University with a specialty in Middle English literature and language. He has taught English at the college level since then, teaching American Indian Literature, English Literature and Linguistics. Mr. Revard has read scholarly papers to many groups on medieval topics, linguistics, Engain Poetry and fiction , and computer studies of language. His own poems have appeared in such journals as *NIMROD, RIVER STYX, MASSACHUSETTS REVIEW, CONTACT II, SHANTIH, SOUTHWESTERN, EOPCH, THE PAR POINT, CIMARRON REVIEW, AND MISSISSIPPI VALLEY REVIEW, DENVER QUARTERLY, SHARITON REVIEW, WEBSTER REVIEW, SAMISDAT, FOCUS MIDWEST*, and others. His poems have been anthologized in *The Remembered Earth, American Indian Literature, and Voices of the Rainbow*. Mr. Revard currently serves on the Board of Directors for the Indian Cultural Center in St. Louis. He was honored on October 3, 1980, as Distinguished Alumnus by the University of Tulsa, and was a visiting professor there in the Fall of 1981, teaching a course in American Indian Literature.

POETRY: CARTER REVARD

CONCEPT:

Poetry implies rather than states ideas.

PRESENTATION:

OVER BY FAIRFAX, LEAVING TRACKS
—For Mike and Casey
and the kids

The storm's left
a fresh blue sky, over
Salt Creek running, brown
and quick, and a great tiger
swallowtail, tasting orange
butterfly weeds beside our trail.
Lightning and thunder've spread a
sheet of fresh water over
the last night's possum tracks
straight-walking like a dinosaur in
the mud, and next to these we've
left stippled tracks of soles made in
Hong Kong maybe from Osage
oil. Lawrence and Wesley bend,
squint, pick up speckled
flints along our path,
one Ponca boy in
braids, one Osage in my cowboy
hat. Across
the blue Pacific,
green Atlantic we genies and spirits
have come together here,
possum the oldest furred being in
this New World, we the newest
in his Old One.
Far older though,
but younger too, the tiger swallowtail
now flutters from her orange flowers on-
to skyblue nectar, wild morning
glories now will spring
up where she's touched
down, along this trail.
Makes me wonder,
if archaeologists should ever dig
these prints, and possum's walking with
them, whether they'll know
what winged beings moved in
brightness near us, leaving no tracks except
in flowers and
these winged words.

THE OSAGE RESERVATION AS FLYOVER

The ditches showed what was beneath us
and beside us, the ordinary
their water ran a little, stood a lot, frogs
and snakes were always maybe there. Well, things
nobody planted grew in them, creatures we never saw
left tracks there, little or down-and-out you saw
they hid you better than hotels, much cheaper and they let
the passers-by wave from the other side. Still,
though working always against the serious road (even
as they were pushing field
and country back they caved away
road sides), they herded all its cars along less free
than cattle, and they talked the same.
To Rome, the road said. All the rest
is nowhere, said the ditches, and they ate the crossing places
eventually.
Took for instance the washed-out
earth above a ruined culvert which we passed
over to barbed wire when hawks were strung with wings
outstretched and heads turned sideways eyeless
spreading red tails and
bared breasts, Rembrandt hanging on
the barbs where
you entered other people's land with no one looking
along their old road dying into pasture as
it crooked past the hill in its blackjack cloak
through persimmon and sumac clumps
through bluestem hay and blackberry vines and past
the straight young postoak trees
clear back to where a gully
began at the hill's foot, moved through a pond.
People still lived back here, they just came in
on other roads that had their ditches keeping off
the wilderness of someone else, surprising always
that they had children, looking strangely at us
when we appeared and walked past on their road,
like palindromes,
we never spoke but went on to the Big Rocks
not far past them, leaped across their ditch
and up the fullside where the huge lichened things
were waiting, having fallen gradually from
the hill's rim down among
trees on the steep slope, some
with pocked faces we could put our hands and feet
into and climb straight up until we stepped

over into the treetops. It was the others though,
the smooth sheer ones that were best to climb, facing each other
over crevasses filled with rustling
dead leaves and centipedes oozing
blueblack through them;
one
had cracks, ledges, a slant stretch of hand-
-and foot-holds we could barely
edge up along by scared
clinging, looking fearful down at the
dizzy
sharpened rocks, then ease on out to
a three-foot ledge where dust had silted thickly and
a sapling oak had started, moss had crusted
and then plushed green and brilliant making
a small seat and garden there
in the dancing oak-shade, sign of wind through sunlight.
Across this crevasse a higher ledge, sticks loosely
arranged, a hawk's place—
wah-hopeh.

If you climbed on up your
boulder's top would show the country where you
lived. The other way, on up the hill itself,
lived friends, the James kids, on the rim. This they
said, was a nice rock, they passed it on the way
going down to play with the stranger children
by the hill's foot. Their eyes knew what it was, though

—It's which way you come in,
the ditches say. Between the other strangers there
it was wild, I don't know where
they crossed their ditches.
Now a school bus travels
the back roads there, its windows show
across the ditches maybe coyote, deer and bobcat
country but the Big Rocks must have fallen on
still farther down the hill be now. They're smaller,
they always are. They have to be, to fit the windows of
jet planes and cars. The ditch,
though, is wider now. If I go, it told Columbus once,
the road goes with me. I hear they go between
Los Angeles and New York.

FOR UNCLE DWAIN

Uncles stood between
us and the final darkness,
but it has him now.

The pet hound followed
their covered wagon westward
to Oklahoma

and near the border
disappeared, but months later
came sorefooted home.

Stars, a wintry night,
don't warm the upturned faces
but guide their journey.

On its gloomy side,
never its bright one, stained glass
tells shining stories.

THAT SIDEWALKS ARE NOT FOR DRAGONS
At Least in the Suburbs

It would have been a dragon, this monstrous jet,
two hundred years ago, to father and little boy
Come out for a stroll, had they seen it go whisting down
Into the sunset with sweptback wings downglinting
As their words emerged like drowned twigs from a stream,
The little boy exclaiming, the father agreeing;
They would have fled as terror what we take in stride
Since we live near an airport and have rendezvoused
With sun, with horizon here too often to fear
That this great beast might shatter, his smoky fires dim
Our place, touched by the sun's last shining, we're come to see.

At the dark-mortared wall whose chalkwhite stones block off
Our street from a throughway where deadly cars road past,
We can gaze over asphalt, across suburban roofs
To where the jetplane now small is going down tranquil,
Winking the ruby of its landing light in the last
Seconds before it touches the earth, below our horizon;
We can listen until it is safely down, like the sun:
Till silence tells us it's landed, till darkness tells
That the trillion hydrogen bombs of the sun swinging in space
To shine and warm us this day have kept in their place;
And firmness tells our feet how the beast whose sensitive crust's
Light quiver would bring down our houses, now smoothly
moves on appointed rounds that bring our city

Gliding wrong sunset into starlit night whose dazzle of cars
Weaving through traffic snarls to supper smells
tells us the time for strolling back home on the safe
Sidewalks of our suburb,—

Where bears and panthers,
Where fire and flood and tornado and that more murderous beast
The wild Osage whose blood runs

in our veins
Ranged in their savage rounds two hundred years back,
Before these sidewalks had been laid down to keep us safe
From some, at least, of the dragons who pass by now.

DRIVING IN OKLAHOMA

On humming rubber along this white concrete
lighthearted between the gravities
of source and destination like a man
halfway to the moon
in this bubble of tuneless whistling
at seventy miles an hour from the windvents
over prairie swells rising
and falling, over the quick offramp
that drops to its underpass and the truck
thundering beneath as I cross
with the country music twanging out my windows,
I'm grooving down this highway feeling
technology is freedom's other name when
—a meadowlark
comes sailing across my windshield
with breast shining yellow
and five notes pierce
the windroar like a flash
of nectar on mind
gone as the country music swells up and
drops me wheeling down
my notch of cement-bottomed sky
between home and away
and wanting
to move again through country that a bird
has defined wholly with song
and maybe next time see how
he flies so easy, when he sings.

APPLICATION:

Activities:

A. Choose one of Carter Revard's poems to analyze by using the communication model: source, message, channel, receiver, feedback.
B. On your paper, further explain Revard's channel for communicating his message. What is the desired result? How does he achieve the desired result?
C. List the new words.
D. Explain the title.
E. What were some of the implications in the poem?

Personalization:

Concentrate on the feeling you have after reading the poem. Respond creatively with a poem of your own, using Carter Revard's channel for communicating.

EVALUATION:

Exchange your poem with that of another student.
State the message implied in the poem.

RESOURCES:

Revard, Carter. (Poems reprinted by permission of the poet.) © 1980

Revard, Carter. *Ponca War Dances*. Norman: Point Riders Press. 1980

POETRY: STUDENTS

CONCEPT:

Poetry creates a feeling in the reader.

PRESENTATION:

CONCERNING LOVE AND HAPPINESS

No matter, though, what the grown man learned,
The dream was that of a boy.
The dream of goodness and happiness,
And of never-ending love, of true right meanings.
When the man lost it, he lost something that went to make life
worth living.
He lost something good, if foolish,
And half his grownup scorn of it came out of disappointment
And half came from the buried doubt that the man was equal
to the boy.
So let the dream be dreamed.
Let the goodness, happiness, and never-ending love stand.
For he wouldn't cut it down, even if he could . . . ,
Let time do it.
Let life do it.
For it is work not honest to man . . .

Pearl Longknife

TOO QUIET

Quiet is still, so still,
No noise, nothing.
No people, no music,
No sound of any kind.
My mind is restless,
Somebody please break the silence,
Ah, a bird sings softly,
A sound inviting and I accept.

Mary Stevens

HOW DID I KNOW

She didn't say good-by as she turned and walked away,
And she didn't even tell me that this would be our last day,
In fact, I might say,
She didn't even tell me she was going away.

So how did I know?
Because her eyes had told me so
When she first came up to me
and said, "Hello!"

R. G.

THOUGHTS

I sit here thinking how it was when
our ancestors were alive as free as
the birds that fly high in the sky
as the buffalo roamed the lands; as
the water rolled down the river full
of nice water, now look at the rivers
now full of pollution and the buffalo
that are left are all caged up and we
are like dogs all fighting each other.
So how I wish we were like our ancestors
a long time ago.

Pam

MY DREAM

The earth was dark,
The wind was sheek,
A windy voice called,
My limbs became immovable,
The leaves crackled with a step,
Another step,
A voice,
Another step,
and then
I woke up.

Virgil Franklin

WHEN THE WATER WAS STILL AFLO

This happened about four years ago
when the water was still aflo.

We had just come from fishing for lobsters
when we had run into a gang of mobsters.

They said we had but one choice
for the man had a loud voice.

We took the choice and ran
but they had a van.

I not for my thinking
we would be sinking.

We hid in a ditch
for they knew not of a hitch.

We had planned a scheme
that would sure make them steam.

We put sugar in the gas
cause we knew they would clash.

This all happened about four years ago
when the water was still aflo.

Jeffrey Yellowhair

I WAS A NEW STUDENT

I was a new student,
this is my story,
on how I tried to run,
but couldn't get away.

Coming up from the shack on that dreary wet night,
I almost turned back, something just didn't look right.
Too many people, in a too of short space, I knew right then,
that to get away would be a race.
I tried to be casual, as I walked by, but my eyes caught the
puddle so I started to fly through the people.

I was almost free!
then a guy caught my arm, my leg,
my hands, then I hit the puddle, with a great big
splash, I was wet from my ears, to the seat of my pants.

I felt their hand shakes and their back pats.
All at once I heard, as I went back to hide
Welcome to Riverside!

R. G.

APPLICATION:

Activities:

A. Choose one of the student's poems to analyze by using the communication model: source, message, channel, receiver, feedback.
B. On your paper further explain the poet's channel for communicating the message. What is the desired result? How is the result achieved?
C. List the new words for you.
D. Explain how the title relates to the poem.
E. What are some of the implications in the poem.

Personalization:

Concentrate on the feeling you experience after reading the poem. Respond creatively with a poem of your won.

EVALUATION:

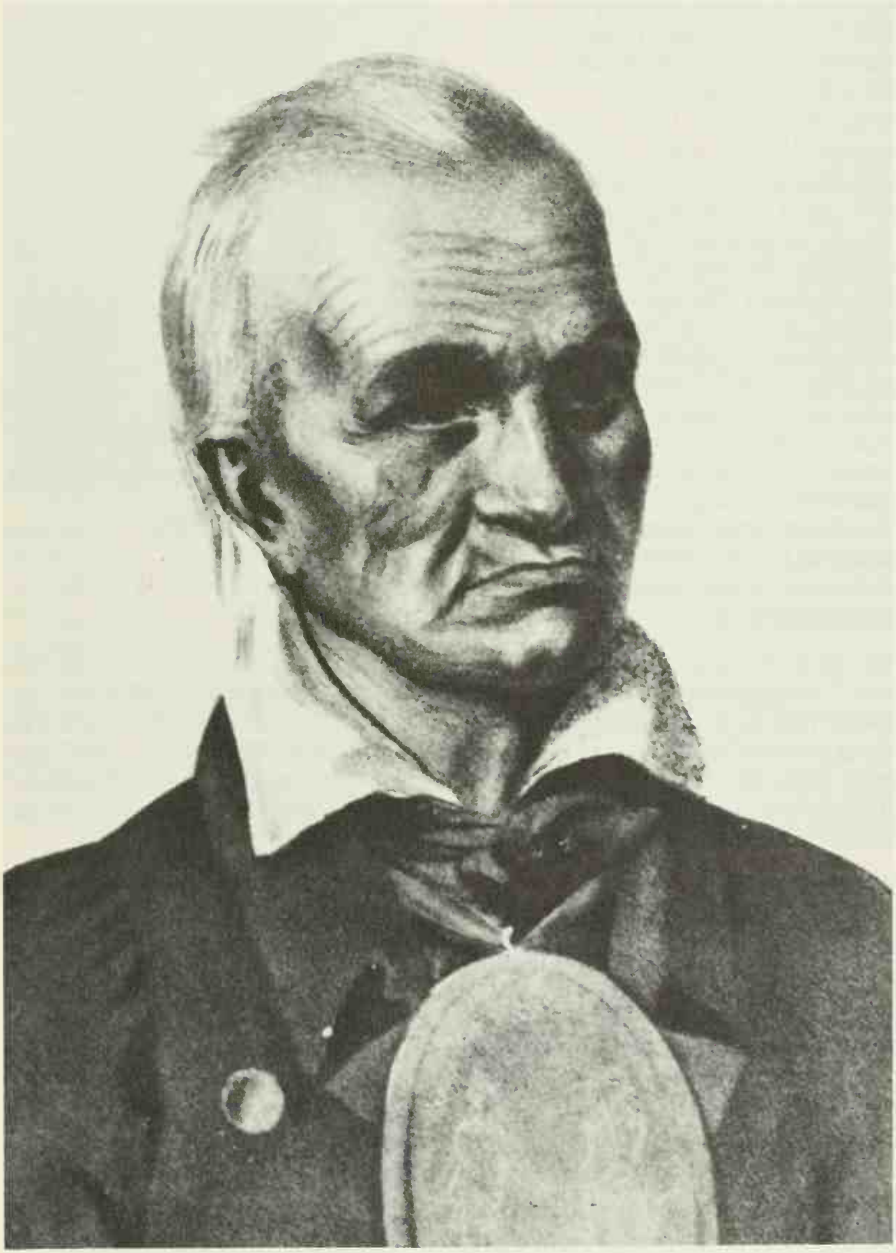
Submit your poem to your school newspaper for publication.

RESOURCE:

Images. Riverside Indian School. Anadarko, Oklahoma, 1975. © Reprinted by permission.

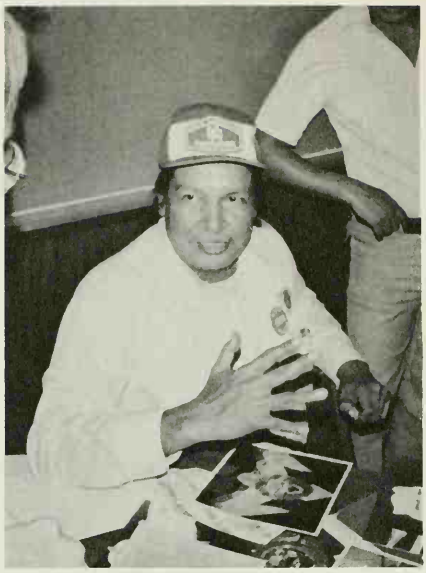
Caddo women cooking at their dance. Photo courtesy of Western History Collections, University of Oklahoma Library.

SCIENCE FICTION



Red Jacket, Seneca War Chief. Photo courtesy of Western History Collections, University of Oklahoma Library.

Russell Bates, Kiowa Amerindian from Anadarko, Oklahoma is 39 years old. From an early age, stories told to him by his family set him on a course to tell and write his own stories. Upon discharge from the United States Air Force in 1966, following a severe duty accident, Russell began studying T. V. writing at the Writer's Guild in Los Angeles, California. He subsequently sold a story to Universal Studios in 1969, beginning a career that continues to the present time. Now an established professional, Russell has written for publication, radio, newspapers, and television. His television career includes writing for "The Name of the Game," "The Ghost and Mrs. Muir," "Kolchak: The Night Stalker," "The Six Million Dollar Man," "Star-Trek" (animated), "Battlestar Galactica," and many others. Science fiction is his primary field.



Russell Bates

He has evolved an Amerindian form of science fiction that is exclusively his own. Two such stories will appear in *The Last Dangerous Visions*, edited by Harlan Ellison, to be published by G. P. Putnam's Sons in December, 1980. He has published 30 short science fiction stories, of which "Rite of Encounter" has seen some 20 reprintings. He is currently at work on several short stories, three novels, and an anthology of science fiction stories about Indians, entitled *Horseman, Starman*.

Mr Bates writes of himself,

I have been a professional writer for twelve years. But I had always written before that time for my own entertainment and to help my grades in school. Through primary and secondary schools and even in college, I had not known that this was something I could do for a career. Writing became for me the one specific manner in which I could express my creative impulses, my Indian points of view, and the many realities I have come to know because I am who I am.

I have worked in publications, for radio, television, and am now publishing non-fiction articles as well as stories. Most of my fiction has been science fiction. I have even created an Indian form of science fiction that is my own at this time. But why write science fiction? A friend of mine who is Cherokee and who also writes science fiction said, "Science fiction is probably a logical form for Indians to write. They were probably the most recent people to survive an

invasion by strangers with advanced technology, exotic diseases, and utterly alien points of view and behavior." But for my own part, I now know that science fiction is perhaps the last area of writing where the short story form is still alive. At this time, mainstream writing is borrowing heavily from science fiction for films, novels, and even literary short story writing. Even the quality writers realize that science fiction has been a much-neglected area of thought and development.

Also at this time, the film industry is taking interest in bringing in Indian people who act or write or do camera work or makeup or any of the hundred fields therein. A group in Tulsa is attempting to become a source that will provide such people for the coming opportunities. The American Indian Artists Guild will assemble a listing of qualified Indians and the fields for which they qualify, in an Industry book for studios and producers to consult. But they also will soon begin a workshop for Indian people that will train them for such opportunities. An important facet of this workshop will be script and scenario training for those who have capability in the writing area. The chance exists that films about Indians may just be written by the Indians themselves.

Writing is a modern translation of the oral tradition of the American Indian. Their history, culture, and human imagination were taught and expressed in stories and tales, as with any other people. But their oral tradition is still very much alive. Taking the next step, continuing such a tradition by using the written work, can become yet another Indian art form. The people, especially the young people, have only to decide to do it, and it will be theirs. That is what I decided, and it is mine.

SCIENCE FICTION: RUSSELL BATES

CONCEPT:

Science Fiction can challenge our perspectives of the future by expanding aspects of today's world into fantasy proportions.

PRESENTATION:

WILDERNESS TREK

The high school science club, which Andrea sponsors, is meeting outdoors on a Saturday morning. An old Indian man is speaking before them on his tribal culture and beliefs. The group of eight to ten students listens uncomfortably. Andrea smilingly shushes a couple of them; they ask her when she plans to introduce them to amateur rocketry. Now, there is a subject to hold their attention. Soon, she says. Listen!

The old man, MOSES SUNLODGE, shows Indian jewelry, pelts with painted pictures, feather fans, and then takes a pouch from his belt and shows the stone held inside: it is smooth and black, covered with white tracings and designs. Briefly, he tells it to be a guide stone, a sort of map that will guide him to a cache of medicine objects he buried as a youth.

One tribal belief is that these objects gather power and wisdom from the earth itself, strengthens to guide a person in his old age. It is now time for him to recover his objects, taking a journey called the wilderness trek.

A young Indian boy is among the students, established as LEE SUNLODGE, Moses' grandson. And he is neither pleased nor proud: the old man's presence and beliefs embarrass him. Boys around him laugh quietly and tease him, making him ashamed. The old man ends his talk and then speaks with Andrea as the students gather around to examine the objects. She thanks him and is told in return that his wilderness trek is to take place later that day. Simultaneously, in a tight shot, we see the pouch containing the guide stone switched for another, identical pouch.

The meeting is dismissed. In a brief scene, Lee argues with the old man, telling him of his displeasure and trying to convince him just to go home and stay there. The old man asks, simply, "Are you ashamed of me, Grandson? I am keeping these things alive for you and your grandchildren." But Lee angrily stalks off, accompanied by a friend, completely unwilling to listen or understand. Away from the area, Lee shows his friend the guide stone and tells that he switched it. Why? It is the only way to convince him to go home and stop his foolishness. Lee gives the stone to his friend, who is overjoyed to get a real Indian artifact.

Andrea returns to the classroom to grade papers. Moses Sunlodge interrupts her, clearly upset. He shows the pouch and the unmarked stone inside: the real stone has been stolen! Andrea is aghast and wants to call the students back to confront them and recover the stone. But she is told that it is past time for the old man to go on his wilderness trek. Andrea is alarmed when the old man tells her that he has been careless with his heritage; tribal belief dictates that he go anyway, taking the hardest part as his punishment. She protests but is informed quite firmly that no one may interfere or stop him, except on the return journey. The wilderness trek is a sacred, personal thing of great meaning.

The old man leaves. Andrea hurriedly seeks out and finds Lee, tells him of his grandfather's decision. At first, Lee is angered, then becomes concerned: Grandfather is in his 70s; he may not survive the punishment. He almost blurts out his knowledge that it is his fault. Andrea is suspicious and asks if he had anything to do with it. But Lee instead tells her that he will find and stop the old man himself. Andrea tries to tell him that the old man's spirit and beliefs will be crushed, but Lee rushes off, leaving Andrea in a real quandary.

Andrea decides that there is but one course: secluded, she becomes Isis. Quickly, she locates the old man telepathically. He is travelling over harsh ground, is very tired, and having difficulty. She locates Lee: he is just now reaching hilly country in the same region. "On the forces of the wind," Isis travels out into the countryside, clearly choosing a landing site between Lee and the old man. She intercepts Lee and, with the aid of Poe, convinces him that he should not interfere. Lee travels with Isis;

together, they observe the old man's difficult journey. Lee is worried and puzzled: why doesn't Moses turn back?

The old man is halted by a rushing stream; Isis leaves Lee with Poe and, just upstream of the old man, begins to rock a dead tree psychokinetically. At the right moment, she adds her own physical strength by pushing; the tree falls, bridging the stream. Returning to Lee, she instructs Poe to go to the old man and guide him to the tree. This is done and the old man crosses.

The watch as the old man crosses a rocky area, having a bad time. Lee frets, asking why his grandfather does not give up. Then the old man slips and falls, dislodging large rocks that will crush him. Lee starts to shout but Isis stops him; she concentrates and with tremendous effort and strain slows the rocks psychokinetically, then holds them until the old man is safely past. She releases them, almost drained, and they crash down the slope.

The old man stops beneath a wild plum tree, obviously hungry; but the fruit is too high for him to reach. Lee is sick; there must be some way to help him. Isis reminds him of the taboo against interference: she calls upon the wind. The tree is suddenly swept by a stiff breeze; the fruit falls to the ground and the old man eats.

At last, the old man reaches a valley and stands looking around. Lee says that here is where he must have buried the objects. But the old man seems puzzled, unsure. Then he sits down on a rock and starts to sing to himself. Lee is alarmed: the old man has forgotten the exact location; he has given up but he is not going to go home; he has failed and so he will now stay there, forever.

Lee is near tears. He confesses to Isis that he took the stone, mistakenly believing he could convince his grandfather to give up the old ways. Gently, Isis asks if he has changed his mind about his grandfather's beliefs. Lee nods, saying that he now knows what his grandfather meant, that the old man was keeping such things alive for Lee and Lee's grandchildren to come. And he is out here because of me, in trouble because of me. We've got to help him!

Where is the stone, Isis says? Lee tells her and Isis quickly leaves, travelling "on the forces of the wind." Isis located Lee's friend and confronts him. At first, the boy is reluctant to give it up. But then he surrenders the stone, admitting that his conscience has been bothering him.

Back in the valley, Lee is tempted to go to his grandfather. But Poe shakes his head, saying "Ah, ah!" Isis returns with the stone and Lee is overjoyed, relieved.

The old man sits, singing softly to himself, eyes closed. When he opens his eyes, the stone is there before him on the ground. He takes it up,

looks around but sees no one. He reads it, clutches it to his chest, and climbs a nearby hill. Later, he comes down, proudly clutching a stone pipe and other objects, a very happy old man.

Isis and Lee watch him read the stone and then take the route indicated by the stone. They follow, and some distance along, Isis lets Lee go to the old man. Lee apologizes to his grandfather for not believing and asks if it is too late to hear such things one more time. The two head for home, the grandfather talking and the grandson listening.

Later, at the high school, Lee comes to Andrea and thanks her for telling him what his grandfather had set out to do, and tells how Isis helped him and his grandfather. He adds that now he is learning all he can from him and that it is something of great pride. Andrea watches him go, touching the Thutmost pendant and smiling, a very happy young man.

APPLICATION:

Activities:

Analyze "Wilderness Trek" by applying the communication model: source, message, channel, receiver, feedback.

Personalization:

Choose some aspect of today's world, exaggerate it, and project it into the future in a short science fiction story.

EVALUATION:

In a short paragraph, describe what you believe to be the greatest value of science fiction as a type of literature.

RESOURCE:

Bates, Russell. *Wilderness Trek*. ISIS Material © by Filmation Studios, Inc. 1975. (Reprinted by permission of the author.)

SHORT STORY

(Photo courtesy of Oklahoma Historical Society)

Bill Copelin believes that everyone can be a writer and that the subject can be any ordinary event. A special day, or situation can be inspiration for a short story.

Bill is a science teacher at Concho Indian School, Concho, Oklahoma. He has taught school for sixteen years.

Bill Copelin

SHORT STORY: BILL COPELIN

CONCEPT:

Short stories can be drawn from vivid personal experience.

PRESENTATION:

ONE DIFFERENT DAY

Bill Copelin

Each day is a fun day. I, Billy Rabbito, could not wait until each day's sunrise. Everyday was full of joy for me because I always learned something whether by chance or on purpose. One particular June day was to be one different day for an eleven year old Kiowa.

My way of doing things usually got on most people's nerves because I felt so free and happy to visit around my town. In the hot summer time I usually slept in the back yard on a bed located in a small, flat-bed trailer. This afforded me the freedom to leave home without bothering anybody. I would often walk to town to the grocery store where I would help carry in fresh produce and they in turn would give me a quart of milk. I would take the milk and walk to the bakery. The bakers would let me pick up paper and sweep the floor for a few dough-nuts. To me this was a fair trade. It seemed to me I got the best deal because it was all fun as well as filling.

It was difficult for me to decide whether to hike out to the river for a swim or to look up one of my friends and go fishing. My fishing friend was out of town, so I decided to go swimming. However, enroute I remembered I had not visited my old friend Mr. Keyees who had a small garden, cows, goats and pigs. He always got excited when I showed up. I never could understand why. It is true I would ask many questions and always tried to help him do something with his animals.

Today, however, Mr. Keyees had a cow tied near his shade tree, two barrels of hot boiling water, knives, a hammer and other work tools. This scene made me think the cow was about to be given a bath.

I started asking questions, I always asked too many questions when with Mr. Keyees. Today, Mr. Keyees did not have too much to say, but he did tend to laugh with a restricted grin.

He walked over, picked up the large hammer, looked toward me, then walked over to the cow and before I knew it he hit the cow between the eyes.

I had never seen anything killed before. Before I could get over the shock of seeing the large animal fall. Mr. Keyees had the cow lifted up by its hind legs, cut open, and almost skinned.

I had stopped asking questions. I had never really thought about where hamburger meat and steaks came from but I knew now!

I did not like anything I had seen. I could not believe Mr. Keyees did this to educate me but to disturb me to the point I would never return.

Mr. Keyees convinced me when he reached over to obtain two coffee cups, filled them with blood and offered one to me. I could not take the cup but he drank his.

At this point I left Mr. Keyees without saying good-bye and I certainly did not say that I would see him later.

While walking toward home I kept hearing that peculiar sound that occurred when that cow was struck. I hoped to never hear that again. I kept seeing things colored red which tended to make me ill.

It was such a beautiful day despite my experience. As I was walking through town a friend of mine asked me to have a hamburger with him. This was an unexpected pleasure and it tasted so good.

APPLICATION:

Activities:

A. Give a detailed description of the main character in the story. Base your description on the following: appearance, attitude toward life, attitude toward other people, special interests, likes and dislikes, feelings.
B. Describe what parts of the story you liked and why. What parts of the story did you dislike and how would you make improvements or changes?

Personalization:

Write a story about your first "Fright."

EVALUATION:

Draw a picture of this story as you see it in your mind's eye. Give a short caption identifying the action of the scene.

RESOURCE:

Copelin, Bill. (Story reprinted by permission of the author.)©1980.

John James Blackowl

John James Blackowl presently resides in El Reno, Oklahoma. He is the principal chief for the Southern Cheyenne. He is 77 years old.

John James Blackowl uses his Cheyenne heritage, the historical Cheyenne Bonnet, as the central focus of his short story, the Cheyenne Bonnet. His story makes the reader want to examine the history of other objects or even create an imagined history of a common everyday object.

SHORT STORY: JOHN JAMES BLACKOWL

CONCEPT:

Short stories give new life to historical objects.

PRESENTATION:

THE CHEYENNE BONNET

John James Blackowl

The feathered bonnet was there for me to see, to hold, to admire like an eagle. It was only a few feathers obtained from an eagle, but its historical value was as exciting as its beauty. I often sat in our other lodge which was our family teepee where I enjoyed daydreaming and napping.

One afternoon in the teepee, caressing the bonnet, looking east through the door, I started dreaming as I had often done, wishing the bonnet could talk and tell me all that it knew.

That was just another day. I sat in my favorite place in the teepee. As usual, before falling off to sleep I began to think about my home town of Thomas, Oklahoma. It is not a big town, but it is adequate. I, Twoo-ahh-U, (Owl Black in Cheyenne) John James Blackowl at school, am one of too few Cheyenne students attending school. Yet, all about the Thomas countryside are other Cheyenne boys and girls who could be in school with me. Why was I a leader at school? Why wasn't my father a leader among his people? Better, why wasn't my father a chief? He had the bonnet to wear. When I grow up I'll be a Chief. Yes, I'll be a chief and lead my Cheyenne people. I'll do good things for all people...

There in the quiet of my teepee my eyes became very heavy, my heart throbbed like the beat of a drum. The drum became louder with each booming tone . . . the glittering camp fire became more visible as singing filled the night with familiar sounds. The different sounds indicated that soon I was to enter the ceremony. I had my face ready, my arm bands were adjusted, my warrior uniform was clean and my beautiful bonnet was inspiringly alert.

My bonnet was my mark of strength and bravery. Each feather represented some adventurous occasion or heroic feat. But the heroics were finished . . . the heroes were gone and I was finished before I could get started. The vision of my dream seemed more real than ever before.

There in the distance I could see my bonnet, but it was being worn by somebody else. He was running from a mounted horseman who was chasing him toward a creek. The air was cold; noise filled the morning with sounds of guns firing, women and children crying, while horses ran all about the place. This place was a dry sand creek. I saw the warrior fall toward the creek bed. His (my) bonnet fell off his head into some limbs and shrub just as if it were hiding for safety.

My dream forced me to back away. Quiet overcame all other sounds. There were no faces to see, no bodies to count, no screams to be heard; but there was water rising in the creek. All the sand was hidden. The water crested high enough to uncover the warrior's bonnet to become free and start a floating journey down the creek.

The feathered bonnet continued to float. In my dream I was not permitted to rescue it. Just how long the bonnet drifted I don't know, but the flow of a much larger river overcame it and it drifted toward the rising sun.

Seasons changed, vegetation differed from time to time, miles and miles of distance shrank until the bonnet appeared to the warriors.

The bonnet's rest was to end soon. I could see several Cheyenne warriors on horses approaching from the north. Just as if it were planned, a youthful man spotted the bonnet when he dismounted to water his horse and get a drink.

The Cheyenne braves appeared pleased to have a gift for their chief. The twenty or so braves traveled rather swiftly to an area called the Washita River where Chief Black Kettle had his village in Indian Territory.

Upon their arrival the braves reported to Black Kettle. He received the feathered bonnet with some hesitation. Black Kettle was told where the bonnet was found. "I found it floating in the Arkansas River up in white man's Kansas."

Chief Black Kettle held the bonnet up toward the sun as if to pray. "Oh! Chief War Bonnet, my fallen friend at Sand Creek, Colorado why did you have to die? It has been four years since I too was with you, but fate permitted me to go on."

Chief Black Kettle failed to remember the similarities in conditions to those that nearly took his life at the hands of Colonel Chivington just four years before.

General Custer was only a short distance from Black Kettle's village, the air was very cold but the Washita was full of water.

And then it happened! Custer attacked Black Kettle's village. Several were killed. Chief Black Kettle and his wife died. Some young boy running through the lodge area picked up the feathered bonnet, ran to safety and survival.

That boy grew up living in Indian Territory that became Oklahoma near the town of Thomas. He is my father.

My long dream was verified by the fact the sunlight was shining in the front door. It seemed brighter than usual as it ignited the beautiful colors of my historical Cheyenne bonnet.

APPLICATIONS:

Activities:

A. Analyze "The Cheyenne Bonnet" by applying the communication model: source, message, channel, receiver.

Personalization:

Write a short story revealing the history of any special object you own.

EVALUATION:

Ask a friend to evaluate your story by using the communication model.

RESOURCE:

Blackowl, John James. *The Cheyenne Bonnet*. (Story reprinted by the author.) Copyright 1980.

Mary Ann Gerard, in her short story, "It's My Rock," skillfully allows the reader to experience her own private world of feelings. She shares her happiness, her contentment and finally her disappointment. Mary Ann Gerard is a former student of Riverside Indian School in Anadarko, Oklahoma.

SHORT STORY: MARY ANN GERARD

CONCEPT:

A short story offers the reader a slice of the writer's reality.

PRESENTATION:

Excerpts from

IT'S MY ROCK

Mary Ann Gerard

"...Suppose if I were "normal," not to be categorizing you understand, I would never have considered such an act. If Aaron hadn't stepped in and torn my entire life apart, I would be elsewhere. I'll never regret the experience, though, for all the peace it's given me.

Peace is what started the whole thing. I used to believe that peace was the opposite of reality. I really dug the subject, reality. I found it hard to face most of the time but at the same time, it fascinated me. It could really turn you on or off, if you wanted it to. That's what I dug most about it, you could turn it off or on, yourself. It was getting to the point where I left mine off as much as possible, to avoid making scenes, you understand.

One day I put on my funny old faded blue sack dress and walked the fourteen blocks to the beach. The usual happened. I came up the big hill and braced myself, facing reality for this one moment and it came into sight. The Ocean, vast and pulsing and beckoning. I caught my breath and cried. I had done that hundreds of times before. Funny how my ocean did that every time I came to see it.

I ran down to stand in the small waves. I was alone on the beach. I liked the way the sand stuck to my wet feet as I walked slowly back towards the rocks. To my rock. I knew every nick and crack in my rock. It was perfect to sit on, broad and flat and smooth. The rock shared everything with me. It was a sympathetic ear, a shoulder to cry on, a scapegoat. I often brought my anger or happiness to the rock. I walked slowly, watching my toes curl when I walked. I was beginning to absorb the peace.

"Hey!" a low voice said sharply. What a jolt back to reality! I looked at him and a boy was sitting on my rock!

"Hey, man, that's my rock!" I felt indignant! I gazed or rather glared at him for a few seconds and decided he wasn't to blame, he didn't know it was my rock. Mentally I forgave him.

"Where's your name written on it then?" he asked calmly.

I stared at him for about a minute and took him all in. He had dark hair, with long thick bangs. He was wearing a crimson Nehru jacket and denim jeans with crimson and white vertical stripes, and bare feet. He didn't look unusual for a San Francisco beach. A little bright perhaps.

"All right, all right, I'm sorry, but you startled me. Who are you?" I asked in my blunt way.

He stared at me as if I had entered his personal territory.

"Oh, sometimes I'm myself when I try hard enough, sometimes I'm someone else. Right now I'm Richard." He looked at my face. "Who are you, mortal?" he asked.

Not wanting to start any needless, time-consuming conversation I simply stated, "I'm Meg."

All right, Richard, I thought you can have my rock today. I shall move on. I started away, since he had apparently forgotten I was there. I decided he was stoned on pot or something. Leave him alone if he wants to dig the sea, I thought, maybe it's his thing. I could understand that very well, after all I could live here and never get tired of it. Only I could get stoned on the mere sight of the sea. No pot or drugs for me.

I forgot about Richard. That day I was thinking about the starkness of reality. I looked farther down the beach.

A group of hippies were sitting in a circle staring at a pink conch shell. I sure picked a day for meditating, I thought. The hippies are practically taking over my beach. And they all come here stoned! I decided to go home and listen to my new Jefferson Airplane album since I'd already found all the peace I was going to find here today. I turned and hurried back, perturbed a little by the sight of Richard still on my rock.

"Bye, Richard," I nearly whispered as I passed by.

"Bye, Meg." He looked at me with triumph in his eyes.

His eyes! I realized that he wasn't stoned, his eyes were too bright and clear. He was deliberately using my rock just to aggravate me! I realized I was being slightly paranoid, and controlled my urge to tell him I knew his little game.

He rose and said, "Let's walk together for a while, okay, Meg? I mean you aren't aftraid of me, are you? Honest, I'm a good guy." He smiled. He was beautiful.

"WEII . . . " I started away. He was by my side.

This was something new. It didn't feel quite right, having a companion but it became comfortable after a while. We arrived at the street and he turned off.

"See you tomorrow, Meg?" he asked.

"Sure."

The days flew by. My mother gave up asking me to stay home. I quit telling her where I was going. She knew.

Richard and I had long conversations. Some days we didn't speak all day—both deep in our own thoughts. Some days he was stoned—on marijuana usually—and on those days he did all the talking. I couldn't understand sometimes what he was talking about, his subjects were terribly complex, I mean he was quite intelligent.

Reality was our favorite subject. Richard gave me many new ideas on the subject, he really enlightened my mind on it.

"Reality is different things to different people. I mean each individual has his own reality. It's the way he looks on something. Take, for instance, a tragedy. Some people will accept it as an experience of life. No tears, no pain. Others will crack up and spend their emotions. It's all in the way they look at it and yet each individual feels justified and normal about it, because it's his reality. You, Meg, are introverted, antisocial, and generally pessimistic. If you like it that way, I can't change it and no one else can. You feel perfectly normal being that way, right? You aren't shunning reality, you are facing your own."

"Richard? Are you part of my reality?"

"Only you can answer that, love."

Richard, and the sea, and my rock were the extent of my reality those days. Richard was the first person to listen, actually listen, to my self-explorations. I guess I was in love with him.

On some days when we didn't talk, we'd sit on my rock and watch the sea. It was peaceful those days, but a feeling of apprehension came over me. I had so many more questions to ask and observations to make. And time was running out. Summer was almost over. . . . . "

APPLICATION:

Activities:

Analyze *"It's My Rock"* by the application of the communication model: source, message, channel, receiver, feedback.

Personalization:

Choose a personal experience to share with a reader. Remember to concentrate on how you **experienced** the event, rather than on the event itself.

EVALUATION:

In your opinion, what seems to be the single most important factor in getting the reader to experience what you are writing about?

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